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inks

CARTOON AND COMIC ART STUDIES

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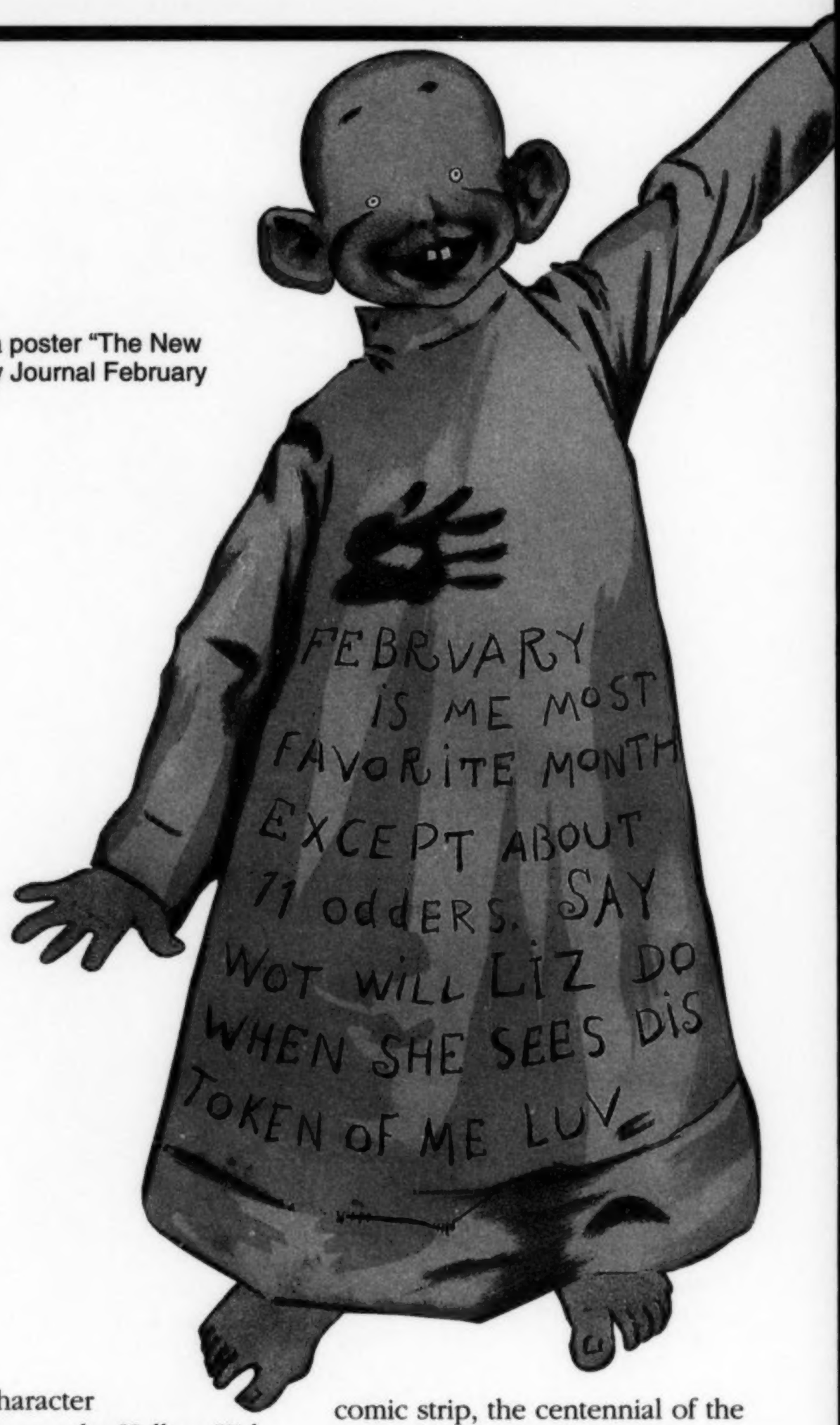
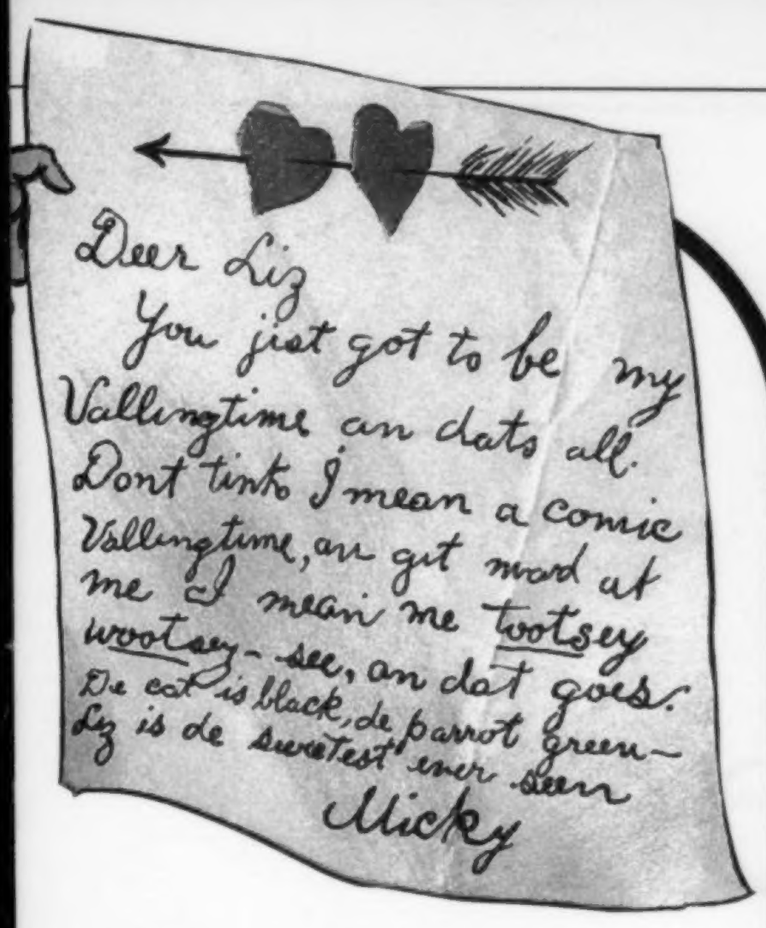


Detail from a poster "The New York Sunday Journal February 14th," 189-?

The character known as the Yellow Kid received its first newspaper publication in the 17 February 1895 edition of the *New York World*. Since the feature bearing this character's name is usually cited as the first newspaper comic strip, the centennial of the art form will be celebrated in 1995 with a special expanded issue of *INKS*.

One section of the November 1995 issue will focus on the earliest comic strips, particularly the Yellow Kid, and the pioneering cartoonists who forged the mold in the Sunday supple-


Deer Liz
You just got to be my
Vallingtime an dats all.
Dont tink I mean a comic
Vallingtime, an git mad at
me I mean me wootsey
wootsey - see, an dat goes.
De cat is black, de parrot green -
Liz is de sweetest ever seen
Micky

ments of America's metropolitan dailies. In addition, several articles that consider one hundred years of the comic strip from a variety of perspectives will be presented.

Topics of interest might include the evolution of comic strips as visual art, the dethronement of comic strips by television or the role of comic strips as political commentary. We hope to suggest with articles of this type the history of the medium for its first century--how it grew to maturity, how it deployed its resources for social causes, and how it matured thematically as well as artistically. Such articles may be envisioned as analytical overviews or as case studies of a particular aspect of the comic strip.

To be considered for the special comic strip issue, manuscripts must be received by the editor no later than 1 March 1995.

Lucy Shelton Caswell
Editor

editorial

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"All right, have it your way – you heard a seal bark!"

The Seal Barks

BY NEIL A. GRAUER

The following is an excerpt from Remember Laughter: A Life of James Thurber *by Neil A. Grauer, reprinted by permission of the University of Nebraska Press.*
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As a staff writer for *The New Yorker*, E. B. White was able to observe not only James Thurber's literary development but his compulsive doodling as well. Thurber drew everywhere, on reams of yellow copy paper, on the desks, on the waste-paper baskets, on the floor, and on the walls, where his strange figures often were accompanied by enigmatic graffiti, such as the words "too late," sometimes separated by long distances or corners so someone spotting it would first see "too" and then, many inches or feet away, "late." He dashed off the drawings at an astonishing rate, often completing one in less than a minute, and an equally astonishing number of them struck White as not only funny but brilliant, as pertinent and sometimes surreal snapshots of the conflicts between men and women, the sensitive superiority of dogs, the unsettling moments in social situations, and otherwise inexplicable events.

One of Thurber's innumerable pencil sketches particularly delighted White. It depicted a seal sitting on a rock, peering at two tiny spots in the distance and muttering, "Hm, explorers." White applied ink to Thurber's penciled lines and handed the drawing in to the regular Tuesday afternoon meeting of the magazine's art arbiters, who swiftly rejected it. The art editor, Rea Irvin (creator of *The New Yorker's* trade-mark, the bemonocled dandy Eustace Tilley), was baffled by the crude submission and responded by sketching an anatomically correct seal's head on the drawing and returning it to White with the note: "This is the way a seal's whiskers go." White, undaunted, sent the drawing back with his own note: "This is the way a Thurber seal's whiskers go." It was rejected just as promptly the second time, and Thurber, absent-mindedly, threw it away.[1]

White persisted. He continued to apply ink to Thurber's drawings and send them to the weekly art meeting. Thurber, a bit disheartened by the constant rejections, thought he might have better luck if he spent a little more time on the drawings. He started to gussy them up with cross-hatching and shading. White intervened. "Don't do that," he advised. "If you ever got good you'd be mediocre."[2]

Ross, for his part, was scornful. He asked Thurber, "How the hell did you get the idea that you could *draw*?"[3]

White would not be deterred. When he and Thurber discovered that they were writing independent spoofs of the turgid, psychological sex tomes then being published, such as Dr. Joseph Collin's book *The Doctor Looks at Love and Life*, they decided to pool their parodies, and White insisted that Thurber illustrate the combined text. Thurber obliged by scribbling thirty or forty drawings one evening. An editor at Harper and Brothers to whom they showed Thurber's drawings looked at them quizzically and said, "These, I take it, are the rough sketches from which the drawings will be produced?" White blithely replied, "No, these are the

Thurber and his circle

drawings themselves." Harper's swallowed hard and published the collaborative satire, *Is Sex Necessary? or Why You Feel the Way You Do*, in November 1929, replete with Thurber's drawings, unalloyed.[4] It was a roaring success (which few things were in the wake of the October 1929 stock market crash). It ridiculed pop psychoanalysis while kidding the conventions of modern courting rituals and matrimony; it was remarkably free of anything lewd, given its subject; and even more amazingly, it remains in print today, more than six decades after its publication, an extraordinary tribute to the quality of its humor, both in the prose and in the pictures.

In his "Note on the Drawings in This Book," White made the first attempt, and one of the most perceptive, to explain the seemingly artless figures that became known as "the Thurber man" and "the Thurber woman":

> When one studies the drawings, it soon becomes apparent that a strong undercurrent of grief runs through them. In almost every instance the man in the picture is badly frightened, or even hurt. These "Thurber men" have come to be recognized as a distinct type in the world of art; they are frustrated, fugitive beings; at times they seem vaguely striving to get out of something without being seen (a room, a situation, a state of mind), at other times they are merely perplexed and too humble, or weak to move. The *women*, you will notice, are quite different: temperamentally they are much better adjusted to their surroundings than are the men, and mentally they are much less capable of making themselves uncomfortable.[5]

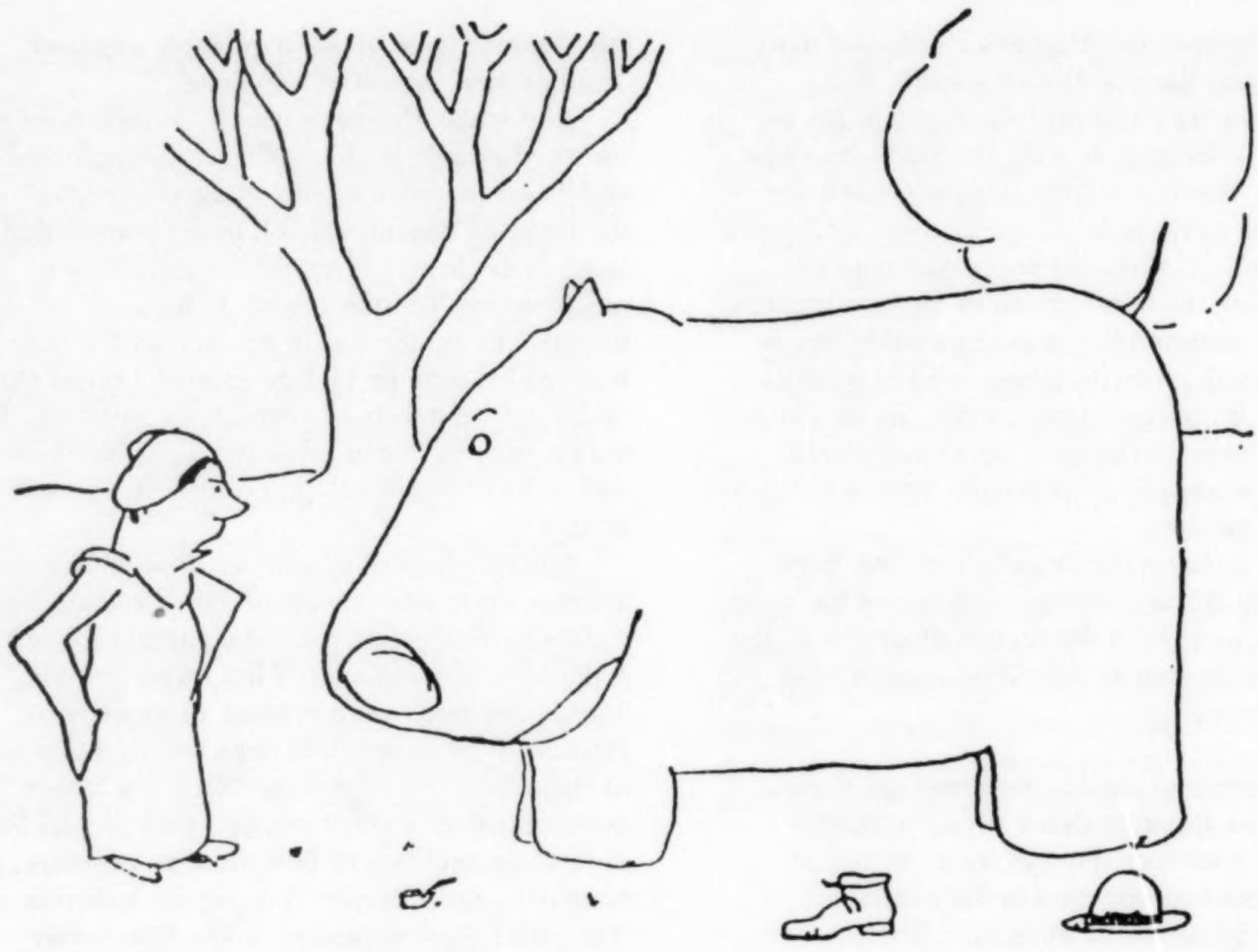
A few years later White added, in another supposedly mock but actually incisive analysis of Thurber's drawings: "He is the one artist I have ever known, capable of expressing, in a single drawing, physical embarrassment during emotional strain. That is, it is always apparent to Thurber that at the very moment one's heart is caught in an embrace, one's foot may be caught in a piano stool."[6]

Dorothy Parker also saw the poignancy underlying many of Thurber's cartoons; even his enraged characters have a "touching quality," she wrote. Yet as she also memorably observed, they all "have the outer semblance of unbaked cookies." The frumpish women "are of a dowdiness so overwhelming that it becomes tremendous style," and "the Thurber men, those deplorably *désoigné* Thurber men, would ask no better."[7]

And while Thurber's people seemed born of unbaked dough, his inimitable dogs originated in a childhood fascination with an aged lithograph of the Duke of Westminster's hunting hounds that hung in the front hallway of his grandfather's home in Columbus. Thurber began drawing his sad-eyed hounds around the age of six, and by the time he reached maturity he had developed a breed that "does not want to hunt anybody or anything," he wrote. His dog "loves serenity and heavy dinners, and wishes they would go on forever, like the brook."[8]

Whether human or canine, all of the characters Thurber drew were rendered with a remarkable economy of line that conveyed subtle expressions. A dot here, a centimeter of ink there, and full, intense emotions were evoked, or movement, graceful or awkward, was depicted. In the view of Al Hirschfeld, Thurber drew "like most writers" draw. He cited as other examples the simple but captivating sketches of Edward Lear, nonsense poet nonpareil, and Clarence Day, whose memoirs of his "life with father" appeared in *The New Yorker* before they became a book and a play. "Lear and other writers who drew, they all seemed to draw the same way," Hirschfeld said. "They managed to keep that childlike creativity in their line."[9]

Others (Thurber not among them) thought Thurber's drawings had more sophistication than simplicity, and even saw a likeness between his work and that of the giants of modern art. Dorothy Parker, perhaps with tongue slightly in cheek, noted the "shy kinship" between Thurber's "boneless, loppy beings" and "the men and women of Picasso's later drawings, so truly and gratifyingly decorative." British painter and critic Paul Nash seriously likened Thurber's drawings to those of Matisse, and in time Nash's judgment was garbled by some newspapers on this side of the Atlantic, where it was written that Thurber was Matisse's favorite American artist. Thurber was uneasy about such accolades, and with reason: When he visited London in 1937 at a time when Matisse also happened to be there, the owner of a gallery where Thurber's drawings were on display tried to set up a meeting between Thurber and his supposed admirer. A secretary for Matisse icily responded that the master knew nothing of Thurber. A friend of Thurber's reported after World War II, however, that when he met Matisse in 1946 and asked him to name the best artist in the United States, the aged painter replied, "Monsieur Toobay." When his puzzled visitor asked Matisse how to spell the



"What have you done with Dr. Millmoss?"

mysterious Toobay's name, the artist wrote "Thurber."[10]

Regardless of whether Matisse had ever heard of Thurber in the early 1930s, Harold W. Ross knew who he was, and Ross was baffled and frustrated that a staff member whose drawings he had rejected was now a celebrated cartoonist—and being published by someone else. He went into Thurber's office and glumly asked for "that goddam seal drawing." Told that it had been discarded casually upon repeated rejections, Ross exploded, "Well, don't throw things away just because I reject them! Do it again."[11]

Thurber dawdled until December 1931 before trying, and when he did, he later claimed, the rock on which the seal was supposed to repose turned out to look more like the head of a bed. So he completed the bed, put a bewildered man and annoyed woman in it, and had her saying: "All right, have it your way—you heard a seal bark." The cartoon's publication in *The New Yorker* of 30 January 1932 elicited "a truly ecstatic telegram from Bob Benchley," Thurber recalled, "than whom there was nobody whose praise a cartoonist or humorist would rather have had." Thurber gave Benchley the original drawing in appreciation, and Ross thereafter considered Thurber an established *New Yorker* artist.[12]

The Seal in the Bedroom (which would later become the title of Thurber's first book of cartoons) actually was not the first of his drawings to appear in *The New Yorker*. Capitalizing on Thurber's sudden fame as an illustrator as well as co-author of *Is Sex Necessary?*, Ross published some Thurber cartoons in 1930 to illustrate Thurber's antic parody of a column of pet advice appearing in the *New York Evening Post*, his old newspaper, and in many other papers then. In one Pet Department entry, under a drawing of a dog lying rigid, flat on its back, its eyes closed, its legs sticking straight up in the air, and its tail stretched out, Thurber presented an improbable question and answer:

> **Q.** I enclose a sketch of the way my dog William has been lying for two days now. I think there must be something wrong with

him. Can you tell me how to get him out of this? Mrs. L. L. G.

A. I should judge from the drawing that William is in a trance. Trance states, however, are rare with dogs. It may just be ecstasy. If at the end of another twenty-four hours he doesn't seem to be getting anywhere, I should give him up. The position of the ears leads me to believe that he may be enjoying himself in a quiet way, but the tail is somewhat alarming.[13]

Unlike his meticulous method of writing, which sometimes involved slow, repeated revisions and fine-tuning of troublesome pieces, Thurber's drawings were produced in such a slapdash manner and given away so casually that, as he wrote to a friend, "It seems that at times I have drawn as many as thirty pictures for drunken ladies at drunken parties, drunken ladies whom I had never seen before but who now pop up here and there to remind me of our old intimacy."[14]

The cartoons he did for publication did not take any more time to draw. Frequently he would just start drawing and allow whatever turned up on the paper to suggest the subject. Then he would compose the caption. The ideas for his drawings, however spontaneous, often echo deep, occasionally dark emotions. Insanity, infidelity, and mayhem are often found in Thurber's cartoon world, as in ours. Women almost invariably are depicted disparagingly as overbearing or fatuous; the men often are seen as worried, ineffectual, and put-upon.

The animals in his drawings—particularly the dogs—seem more civilized than the humans. In "Memorial," a touching tribute to his first poodle, Thurber makes clear that he found dogs more dependable, sensible, and sane than humans. His dog, he wrote, "tried patiently at all times to understand Man's way of life: the rolling of his wheels; the raising of his voice; the ringing of his bells; his way of searching out with lights the dark protecting corners of the night; his habit of building his beds inside walls, high above the nurturing earth."[15] His cartoon dog, Thurber told one interviewer, was "a sound creature in a crazy world."[16]

E. B. White firmly believed that Thurber's drawings were greater works of genius than his writings, but Thurber himself refused to accord his artwork much honor. He was annoyed when his drawings received more attention than his prose, and he liked to tell the story of how another *New Yorker* cartoonist, incensed at having a drawing rejected, bellowed at Ross: "Why do you reject drawings of mine, and print stuff by that fifth-rate artist Thurber?"[17]

"'Third-rate,' said Ross, coming promptly and bravely to the defense of my stature as an artist and his own reputation as an editor," Thurber wrote in *The Years with Ross*.[18]

By the time Thurber went completely blind in the 1940s, he had published 307 captioned cartoons in *The New Yorker*, and Ross was distressed at the thought that no more stringy-haired Thurber women, elastic, bald-headed Thurber men, or solemn Thurber dogs would appear in the magazine's pages. Thurber sought to console him. "If I couldn't write, I couldn't breathe," he wrote to Ross, "but giving up drawing is only a little worse than giving up tossing cards in a hat. I once flipped in forty-one out of the whole deck, at twelve feet."[19] ●

NOTES

1. James Thurber. *The Years with Ross* (Boston: Atlantic-Little, Brown, 1959), 56.
2. Thurber, *The Years with Ross*, 56.
3. Thurber, *The Years with Ross*, 57.
4. E. B. White introduction to 1950 edition of *Is Sex Necessary?* as quoted in Burton Bernstein, *Thurber: A Biography* (New York: Dodd, Mead, 1975), 186.
5. E. B. White, *Is Sex Necessary?* (New York: Harper and Brothers, 1929), 196.
6. E. B. White, *The Owl in the Attic* (New York: Harper, 1931), xvi.
7. Dorothy Parker, introduction to *The Seal in the Bedroom*, as reprinted in Charles S. Holmes, *Thurber: A Collection of Critical Essays* (Englewood Cliffs, NJ: Prentice-Hall, 1974), 57.
8. James Thurber, "Lo Hear the Gentle Bloodhounds," *Thurber's Dogs* (New York: Simon and Schuster, 1956), 260.
9. Author's interview with Al Hirschfeld, 14 September 1991.
10. Parker in Holmes *Thurber: A Collection of Critical Essays*, 193-194.
11. Thurber, *The Years with Ross*, 58.
12. Thurber, *The Years with Ross*, 52-53.
13. James Thurber, *The Thurber Carnival* (New York: Harper Brothers, 1945), 299.
14. Bernstein, *Thurber: A Biography*, 191.
15. Thurber, *Thurber's Dogs*, 221-222.
16. Catherine McGehee Kenney, *Thurber's Anatomy of Confusion* (New York: Archon Books, 1984), 76.
17. Bernstein, *Thurber: A Biography*, 196.
18. Thurber, *The Years with Ross*, 65-66.
19. Thurber, *The Years with Ross*, 66.

The Feminine Condition

BY LEAH WEAVER

"Practically all my calls come from the 'National Geographic.'"

Minorities were not well represented in either era. Three percent of the forties cartoons portrayed minority women, and this figure decreased to .5 percent for the 1975-1985 *The New Yorker* anthology. When minority women were depicted, the portrayals were highly stereotypical.

Drawing by Richard Taylor © 1944, 1971 The New Yorker Magazine, Inc.

Cartoon Images of Women in *The New Yorker*

Like the "black hat-white hat" device of 1940s Western movies, cartoons employ visual stereotypes to communicate ideas quickly. These nonverbal or "silent" messages of cartoon art document human interaction and cultural mores. Thus there is interest as to how these portrayals reflect or affect societal norms and whether they reinforce stereotypical thinking. Of particular concern is whether cartoons convey derogatory sex-role scripts for male-female interaction.

This study analyzes selected cartoons from *The New Yorker* for historical perspective on their portrayal of women.[1] Several aspects were examined including the frequency of female portrayals, roles, appearances, gender stereotypes, and minority depictions. The visual portrayals were studied with the following questions in mind: How often are women portrayed in the cartoons? How are gender roles depicted visually and what impressions are conveyed? What is the frequency and nature of minority portrayals? And finally, have these portrayals changed across time given the changing role of women in our society?

According to cartoonist and communications researcher Randall Harrison, a long-standing criticism of the cartoon is that it "caricatures honest men-women relationships and deals in unrealistic stereotypes of 'dumb blondes,' 'sexy chicks,' and 'macho males.'"[2] Because cartoons typically deal in stereotypes which oversimplify complex issues, Harrison observes that another charge against cartooning is that it often relies on old norms and negative images and does not reflect changing societal structures.[3]

Research on a variety of media formats affirms that point of view. For example, a study commissioned by the Canadian government concluded that the image of women portrayed through the media ". . . more often than not represents the damaging and inaccurate stereotype that is prevalent in our male-oriented society. The media do not portray women and men as equal, and equally capable, human beings."[4] Media critics claim that while women come in all ages, shapes, sizes, and races, their variety is not well represented in visual media depictions. Many charge that stereotypes abound of women as sexual lures, decorative objects, and mindless domestics who are dependent on men and unconcerned with significant social matters. As authors Matilda Butler and William Paisley observe, "Year after year, the media return to their limited stock of images of women—commercial prop,

intellectual inferior, hapless dependent, butt of humor, and meddler in men's affairs."[5]

In large part, most analyses of media sex-role portrayals before the 1980s tended to focus on verbal rather than visual content.[6] While linguistic analysis is extremely useful, it ignores social customs and attitudes conveyed about women through visual factors such as manner of dress, physical attributes, and social setting. Undoubtedly, sex-linked stereotypes may be strongly reinforced by the use of sexist language which relegates women to narrowly defined and dependent roles.[7] Basic differences in male and female styles are, however, often revealed through nonverbal rather than verbal messages.[8] As one researcher observed, men rarely communicate their desire to dominate women by the words they utter; and, similarly, women do not generally use verbal communication to make clear their desire to be accommodating. Such messages are communicated most frequently and forcefully by nonverbal, visual cues.[9] We are unlikely to view a cartoon in which a woman is shown whispering, "Dominate me, Jim." She may, however, be depicted with a bashful smile and far-away gaze as she nuzzles affectionately under her male companion's shoulder. Thus visual representations in cartoons can become scenes which convey subtle messages about social interaction.

Among the first to study the power of these visual scenes was Gerhart Saenger. His study, based on 156 comic strips appearing in nine leading New York City newspapers during October 1950, noted the reversal of life roles between males and females before and after marriage. Saenger observed that single male comic strip characters were depicted as larger, more masterful, and more aggressive than single women. Among married characters, however, the women tended to be larger, more masterful, and more aggressive. Marriage was portrayed as a situation in which men lose their strength. "They can preserve their strength only by running away from women, who interfere with their real tasks in life, the seeking and pursuing of adventure."[10]

In addition to henpecked husbands and dominating wives, Saenger found other stereotyped portrayals. He observed that "Women were more interested in love, and if married, in the home. In common with American sex stereotypes, women were found to be more interested in social life, and men more in business."[11] The desire of the married man to be left alone, to relax, and to take it easy was a common plot device in cartoons. This "male" need was often thwarted by the wife, who tried to get her husband to help around the house after his return from the office. In terms of character traits, he found that women were portrayed as more verbally aggressive than men. Women were also more likely to "make use of their charms" in trying to reach their goals.[12]

A study by Francis Barcus published in 1963 built on these findings through an extended content analysis of Sunday comic strips. Barcus found that the world of the Sunday comic strips was predominantly masculine: two-thirds of the characters in his study were male. The male characters tended to be portrayed as older than female characters, were more likely to be single, and were depicted as stronger and more active than the female characters. Goals for women and men were also found to be different. Male characters sought pleasure, self-preservation, material success, escape, and the altruistic goals of justice, reform, and progress. The females tended to seek love and affection.[13]

An overview of women in cartoons was provided by Maurice Horn in his 1977 book *Women in the Comics*. Although Horn's study was not an exhaustive or quantitative inquiry on the image of women in cartoon art, his work did trace changing depictions of women over many years. Few women were major characters in early comic strips: "Even more than a male society, this was a sexless society, and the stereotypic female role was that represented by Mamma Katzenjammer, always busy cooking, washing and cleaning for her two ungrateful offspring. Not even a hint of sexuality was allowed to enter . . ."[14] Since that time, female characters have proliferated cartoon art. While their presence has increased, some research suggests that men still dominate cartoons in terms of the number of portrayals. Horn reported research which updated earlier studies: In 1974, among the top twenty-seven American strips, thirteen were masculine (with a male lead), six were co-equal (with a couple or family featured), six were feminine (with a female lead character), and two were unclassifiable.[15]

While female depictions increased somewhat in number, they have not necessarily increased in quality, according to Horn. Noting that the cartoon world is dominated not only by male characters, but also male cartoonists who have perhaps overemphasized sex, violence, and stereotypes in their female portrayals, he wrote:

> "That the image of women projected by the comics was one created by men in order to satisfy specific male needs is of course the most grievous, as well as the most valid, objection leveled at the medium by female critics. That women have much to deplore

(as well as a few things to cheer about) in the comics is obvious to anyone with more than passing interest in the subject."[16]

Since Horn's book was published, the depiction of women in newspaper comic strips has undergone a number of changes. Although the number of women cartoonists remains small, it has increased, and several newer comic strips feature female leading characters. A trade publication noted that "Possibly the most significant evolution in comic strips over the past decade has involved the way women are depicted . . . most of the movement in feminist directions has come from a crop of young progressive cartoonists who began work in the 1970s and '80s."[17]

In one of the first quantitative studies conducted after the onset of feminist consciousness-raising efforts in the 1970s, Meyer and her colleagues noted that political cartoons were not quick to reflect the changing social role of American women. Their research analyzed political cartoons which appeared in July Fourth editions of five newspapers during 1870-1976. They examined the way women were depicted in cartoons in terms of dominance; appearance (whether they were presented as glamorous, matronly, or lifelike); and role (whether traditional, nontraditional, or symbolic, such as the Statue of Liberty). Many of their categories were based on the research of Erving Goffman, who found that advertisements in the 1970s depicted women in subordinated roles through body cues, such as smaller stature, expansive smiles, and far-away gazes. Meyer's study concluded that "men dominated the cartoons and the women." Women were depicted in approximately 25 percent of the cartoons. By contrast, men were represented in 90 percent of the 577 cartoons they studied. In terms of how the women were portrayed, early depictions of females generally showed them as matronly or glamorous. Later cartoons (1950-1976) presented women as attractive in a simpler and less ornate way.[18]

Although women were portrayed more realistically in terms of physical characteristics, Meyer found many visual cues "indicating men were still in control." These "subtle depictions of dominance" conveyed that the male was more important to the activity or theme. This dominance factor was accomplished by "sketching men in center stage, attention-drawing male gestures, showing women looking up to men, even by giving women smaller cups to raise in the celebration of independence."[19] In a larger social context, the researchers pointed out that Fourth of July cartoons reflected some components of the changing social structures for women, but in general, traditional norms remained in more subtle depictions of dominance. They concluded that "the glamour girl and the matron have given way to lifelike women, but subtle cues still reveal traditional norms."[20]

Meyer's study is notable for providing a means to analyze visual portrayals and messages according to defined, identifiable variables. In the past, historical and qualitative studies have drawn attention to stereotypical images of women in cartoons; but without quantitative methods and definitions of sexist images, conclusions were often challenged and disputed. Because content analysis stresses definition, technique, and objectivity, Meyer's study identifies and quantifies the visual components of gender portrayals in cartoons. Viewers may be able to look at a cartoon and sense that the female is depicted as a subordinated sex object, but these visual depictions must be broken down into small, measurable units before impressions can be used to chart trends in portrayals of women.

As mentioned above, the work of Erving Goffman has been a springboard in the development of categories for the study of sex-role portrayals. His categories are rooted in the concepts of visual positioning and nonverbal communication. As a social scientist, Goffman spent his lifetime studying visual images for the messages they convey about cultural traditions and social fabric. He examined ways in which men and women are pictured in advertisements, and his theories are useful for studying cartoon art and other forms of visual portrayals. Goffman defined an advertisement as an artificial scene, made up of highly manipulated poses and settings. Within these scenes, human behaviors may be viewed as "displays." This "dramaturgical analysis" draws on the idea of staging behaviors in order to achieve a particular effect, much like a cartoonist must do in order to convey the qualities of the characters and tell a story. Goffman cautioned that visual portrayals cannot be interpreted as indicators of the actual way that people behave, but rather as the way people "think" men and women should behave.[21]

In his book *Gender Advertisements*, Goffman presented a categorical analysis of male-female interaction portrayed in advertising. From his analysis, he designed categories for studying and describing visual gender stereotypes. Instead of looking at blatant, more stereotypical measures of sexism (such as partial nudity), Goffman concentrated on subtle cues such as facial expressions and body postures. Under the headings of "Relative

Size," "The Ritualization of Subordination," and "Licensed Withdrawal," Goffman described and documented the following observations regarding advertising portrayals:

> (1) Overwhelmingly, the male was pictured as taller and more powerful. Biology might account for such differences, but as Goffman points out, picture posing transforms this statistical tendency into a near certitude.
>
> (2) When a photograph of a man and woman illustrates instruction of some sort, the man was usually instructing the woman.
>
> (3) Women were repeatedly shown mentally drifting from a scene, with their faces lost and dreamy. Goffman defined this as "gaze aversion," which serves to picture the woman as psychologically removed and detached from the activity at hand.
>
> (4) Women were often pictured at a loss to cope with a situation. This state, described as "licensed withdrawal," shows the woman with her hands over her mouth, or her eyes wide and helpless as she watches a male carry on business and decision making.[22]

Any attempt to define and ascribe *meaning* to visual cues in this way must temporarily step outside the rigors of the scientific method to do so. It is unlikely that complete agreement could be reached as to the feelings or messages a particular visual portrayal connotes, but many social scientists have recognized that Goffman's thorough observations and categories provide a sound starting point for visual analysis of sex-role depictions. By utilizing concepts from his categories, researchers are at least able to call attention to the content and patterns of visual cues. As Goffman himself put it: "The pictures I have unrandomly collected of gender-relevant behavior can be used to jog one's consideration . . . of gender behavioral styles found in actual life, and the ways in which advertisements might present a slanted view thereof."[23]

"Take away the décolletage, and what have you got?"

This cartoon from the forties illustrates the sexual stereotypes that have inspired concern regarding portrayals of women. The bashful knee bend, averted gaze, expansive smile, and exaggerated sexual features convey a limited and trivializing image. This type of portrayal was low for both eras of cartoons studied.

Drawing by Claude Smith © 1944, 1971 The New Yorker Magazine, Inc.

Goffman's observations regarding sex-role stereotypes can be readily applied to a visual analysis of cartoon art. Like advertisements, cartoons present artificial scenes which have been manipulated and designed to achieve a desired effect. These effects are accomplished by the cartoonist, who strives to convey images and emotions through the cartoon character's body gestures, facial cues, and social setting, much in the same manner as an advertisement.

Undoubtedly, sexism in cartoon art is a serious

charge. Yet it is one that prevails, often on the basis of the opinions of personal interest groups. For that reason, a more quantitative approach to the study of sexism and stereotypical portrayals of women in cartoons may help reveal more objective information. The present study builds on earlier quantitative studies through a content analysis of portrayals of women from 1940-1950 and 1975-1985 in cartoons from two published anthologies of cartoons from *The New Yorker*. *The New Yorker* was selected for several reasons. First, it has a lengthy history as a periodical that has engaged readers for decades with regularly featured cartoon art. As a longtime provider of this form of popular culture, *The New Yorker* has been considered by cartoonists and critics alike as an innovator and leader in the field of cartooning.[24] Also, as a general circulation magazine with both male and female readers, *The New Yorker* relies heavily on the social cartoon.[25] This kind of cartoon, which emphasizes the relationship between men and women, would be likely to supply data on male and female depictions. Finally, while *The New Yorker's* circulation is not enormous, over the years its cartoons have achieved a level of notoriety that has inspired a devoted readership as well as critical commentary.

There is, however, no agreement regarding the messages these cartoons convey. In a review of the cartoons and cover art of *The New Yorker*, one critic noted how the images have always enabled her to "have a good laugh at her own expense." She observed, "The genius of *The New Yorker* cartoons, and the reason we identified so strongly, was the none-too-subtle implication that beneath their sophisticated veneer lay something closer to the truth."[26] But some women are not laughing. Writing for the women's studies journal *Iris*, author Evelyn Edson charged that *The New Yorker* cartoons are brimming with stereotypes that reappear constantly in stock situations. Females never appear, she noted, except as "dumb blondes, dizzy wives, fat and unattractive middle-aged women (also dumb), and domineering wives."[27]

The two time periods for the cartoons (1940-1950 and 1975-1985) were selected as being likely to reveal changes in sex-role portrayals. Although during World War II women assumed many traditionally masculine tasks, most returned to so-called "woman's work" after the war ceased. The emergence of the women's movement in the early sixties challenged the traditional notion of "the women's place is in the home," and new attitudes toward women's sexuality, dress, work, and leisure began to replace purely home-bound traditions associated with female roles. Because of these changes, greater role variety for women was expected in later cartoons, reflecting the increase in two-income families and the changing attitudes toward career women. It was also expected that the trend toward a more egalitarian society would be noted through a decrease in "sexy" and objectified portrayals of women in cartoons.

Several Goffman categories were applied to the cartoons to examine gender stereotype portrayals. In addition, the cartoons were studied in terms of their social context (domestic, recreational, or occupational), and the physical appearance of women (glamorous, realistic, or sexy). In developing these classifications, work by Goffman and Meyer was utilized to ensure that the coding categories would be as discrete, relevant, and objective as possible. The two sources for the analysis were *The New Yorker Twenty-Fifth Anniversary Album 1925-1950*, and *The New Yorker Cartoon Album, 1975-1985*. A total of 1,242 cartoon panels were coded (701 for 1940-1950, and 541 for 1975-1985).

In coding the visual portrayals of the cartoons, independent coders used the following categories:

Relative Size—The portrayal of female bodies or body parts portrayed as shorter, smaller, or less weighty than male counterparts.

Ritualized Subordination—Three subcategories comprise this group:

- Bashful knee bend (the female in any cartoon was pictured bending her knee in a demure manner that did not serve a body support function)
- Body tilt or head tilt (a woman's head or body was lowered or tilted in a manner unrelated to the task or activity)
- Expansive smile

Licensed Withdrawal—This category focused on portrayals that connoted strong stereotypical images of women as uninvolved and demure. Examples of this include women pictured with their hands covering their mouths, as when giggling or refraining from speech. Head and eye gaze aversion was also noted when women were looking away from people, avoiding eye contact, or "mindlessly drifting."

Role Depiction—Each cartoon was coded for the social context in which the female

was portrayed: domestic, recreational, or occupational.

Appearance—Female characters were evaluated to see if they were portrayed as glamorous, realistic, or sexy. Glamorous portrayals included women in formal attire or with sophisticated accessories such as furs, jewelry, or evening gowns. Realistic portrayals depicted women in business or casual attire. Sexy depictions were noted when exaggerated and clearly predominant body parts were central to the picture and overemphasized for their "sex appeal" factor.

One of the more striking results of this study concerned the frequency of females in *The New Yorker* cartoon albums. Coinciding with previous research on the frequency of female portrayals, the cartoon world of *The New Yorker* is indeed a male-dominated one. In both periods (1940-1950 and 1975-1985) women were represented significantly less often than men. In the first era, men were featured 89 percent of the time, and women 56 percent of the time. During the more recent era, men outnumbered women nearly two to one in the portrayals.

Another surprising finding was that women in the recent cartoons were not portrayed more often in occupational capacities. Representations of working women decreased slightly from 13 percent in 1940-1950 to 11 percent in 1975-1985. The 1940-1950 cartoons may have had the number of occupational roles that they did due to the war. Conditions in the 1940s made work for women outside of the home patriotic.[28] Occupationally, cartoons from the forties reflected this attitude. Women were portrayed as enlisted personnel and in a variety of other occupational roles such as nurses, teachers, factory workers, and even a welder. Cartoons from the 1975-1985 period did not reflect increased participation of women in the labor force. Census figures indicate that in 1980, 60 percent of all American women ages thirty-five to fifty-five worked outside the home.[29] While cartoons may tend to lag behind other mass media in their reflection of societal norms, a rate of 11 percent in occupational portrayals seems almost to deny this aspect of many women's lives. The nature of work was also different for the two periods. In the forties cartoons, women were portrayed in a variety of work-related tasks, some quite rugged such as welding or assembly line work. In the 1975-1985 cartoons, women appeared in more "feminized" occupations as teachers, artists, secretaries, store clerks, nurses, and occasionally maids. They were rarely depicted in high-status professional roles. Clearly, these portrayals did not reflect the lives of women who are doctors, lawyers, and professionals in many other fields.

Marriage and homemaking were represented for both eras, but again a surprising trend was noted. In the forties, women were portrayed in domestic roles in 26 percent of the cartoons. For 1975-1985, 39 percent of the cartoons portrayed women in domestic roles and settings. This finding did not confirm expectations that females in later cartoons would be depicted less often in traditional, home-centered roles. Domestic settings in the forties cartoons often portrayed women with children in activities associated with household maintenance such as ironing, cooking, and eating. In 1975-1985, more women were depicted in the home setting, but without children. Their activities ranged from fixing dinner to serving their husband a drink.

In terms of overall role depictions for both time periods, this study showed that the woman's place is neither at home or work, but at play. Both periods depicted significant numbers of women in recreational roles. This trend paralleled previous studies in advertising that found visual portrayals often place a heavy emphasis on fun via shared recreation.[30] Recreational activities for both periods were much the same: shopping, dining out, playing games, reading, traveling, and conversing.

In analyzing the appearance of female characters, the manner in which women were depicted might be (as Horn put it) one of the few things women have to cheer about in regard to these portrayals. In both eras, women were predominantly portrayed as "realistic." This result confirmed expectations that more "down to earth" images of women would increase over time as a result of social criticism of portrayals of women as "sex objects." Most of the women were depicted in a wholesome, unpretentious manner, dressed in casual or tasteful attire. In the 1940-1950 period, there were a greater number of glamorous depictions.

In terms of appearance, the greatest difference noted for the two periods was in the number of "sexy" portrayals. These dropped from 10 percent in the forties to only 1 percent in later years. The more recent cartoons rarely portrayed scantily clad women with overemphasized sexual features. Women were not cast in the cartoons to serve a decorative or titillating function by the exaggeration of physical attributes. In this regard, the cartoons

from *The New Yorker* can be considered particularly "nonsexist."

Looking at size differences, nearly one quarter of all portrayals for both eras showed women as equal in height to men. Equal size depictions did not increase in later cartoons as might be expected. Goffman observed that size differences can often be used to connote power or weakness. He noted, "so thoroughly is it assumed that differences in size will correlate with differences in social weight that relative size can be routinely used as a means of ensuring that the picture's story will be understandable at a glance."[31] In the forties, men were significantly portrayed as taller than women, and a tendency was noted in this direction for the 1975-1985 cartoons. An interpretation of these differences should be approached cautiously, given that "dominant" does not necessarily mean "domineering." This category was included, however, in order to draw attention to the use of size in particular cartoons where the impression of dominance was conveyed through exaggerated height.

In terms of size differences and the messages they conveyed about male-female interaction, one criticism regarding *The New Yorker* cartoons is that they tend to portray dominating women and passive men. The cartoons did indeed portray this theme at times, and often it was conveyed by larger, more portly women towering over smaller men. These cartoons presented an image (which some have dubbed as "Thurberish") in which powerless men were pursued and hounded by demanding, dominating females. When coded for relative size, however, the findings showed that this type of portrayal was not the norm. The image of the "domineering woman" was by no means the most predominant, but it was perhaps the most memorable for those making casual inferences about *The New Yorker* cartoons.

Gender depictions and behaviors were very low for both decades, and women were not frequently portrayed as subordinated and withdrawn according the categories used. Sixty-five percent of the cartoons from the forties and 71 percent of the later cartoons contained no gendered behaviors in terms of subordinated and withdrawn depictions. When gender depictions were found in the forties cartoons, they centered mainly in the subordination category, with "expansive smile" being the most prevalent depiction. The majority of gender depictions for the 1975-1985 cartoons contained "withdrawn" portrayals, characterized mainly by averted gazes. Overall, these types of stereotyped portrayals were rare, and especially so for later years. Women in both eras were not regularly featured with nervous smiles or far-away gazes. The majority of women were portrayed as involved and central to the action. Their body postures were not frivolous or cutesy in a way that conveyed helplessness or weakness. Overwhelmingly, the image of women in *The New Yorker* cartoon albums was one of strength rather than subordination.

The low number of "gendered" depictions is a rather notable aspect of these cartoons. Their portrayal of minority women was, however, almost nonexistent in the cartoons for both eras. Three percent of the forties cartoons portrayed minority women, and only .5 percent of the 1975-1985 cartoons featured minority women. The frequency of these portrayals did not increase as expected for 1975-1985, despite the growth of the minority population in the United States.

While minorities were somewhat more visible in the forties cartoons, their portrayals were highly stereotypical. Female minorities were represented in a number of "stock" situations: African women involved in "pagan" worship ceremonies, a Native American selling her wares, and Asian women surrounded by gaunt, starving children. African American women appeared in only two of the forties cartoons. One was depicted as a maid, complete with a bandanna, apron, and large, toothy smile. The other cartoon featured a nude black woman surrounded by glamorous, well-dressed white women as they waited for interviews at a modeling agency. The black female explained her appearance to the group by stating that most of her modeling jobs were for *National Geographic*.

As may be expected, the forties cartoons contained a high degree of racial stereotyping. It is notable that the more recent cartoons failed to include more positive depictions of minorities. This study found that they were virtually excluded from the 1975-1985 anthology. Only one cartoon from this anthology portrayed a female minority character. In general, the cartoons were poor reflectors of the number, role, and status of minority women, and they dealt with minorities either by including them in racially stereotypical ways or by ignoring them all together.

Overall, the findings of this study suggest that some values concerning female depictions have changed more than others. Women were still portrayed less frequently than men and were rarely portrayed in career roles, despite the increase in two-income families. There was, however, a notable decrease in "sexy" and gendered portrayals. Women were not generally depicted with subordinated, withdrawn behaviors conveying images of

Positive change in the portrayals of women will need to go beyond mere role reversals. *The New Yorker* art editor Lee Lorenz said he received many complaints about this cartoon: "I thought they would be happy to see a woman put in a dominant situation . . . but women were offended because they were being portrayed as too agressive. Sometimes it's hard to find a middle ground with cartoons."

Drawing by Robert Mankoff
© 1984 The New Yorker Magazine, Inc.

"That wasn't very nurturing of you."

inferior status or power. They were not victims of violence or subordinated sex objects. For the most part, the classic stereotype of the cutesy, helpless, dependent female was absent.

The cartoons clearly failed to emphasize the rich diversity of women's roles in our culture, and minorities were grossly underrepresented. In this regard, new norms of societal structure were not reflected or recognized, but the cartoons, on the whole, appeared to indicate that some changes have occurred. Such a trend is welcomed by those who suggest that media portrayals of women can have a significant influence on the way women are perceived, as well as the way they perceive themselves. A number of studies suggest that stereotyped images of women are reinforced, perpetuated, and to some extent even seemingly legitimized by the mass dissemination of these images.[32] For example, sociological research has examined how children and adults learn sex-role beliefs from the media.[33] And studies in perception have found that stereotypes can cause discrimination regardless of conscious prejudice, concluding that stereotypes can serve to influence our attitudes and judgments.[34]

Without necessarily implying a causal relationship, these and other studies suggest the media play an important socializing role for many people. Depicting women with nervous, expansive smiles implies their anxiety is high and their self-confidence is low. Portrayals of smaller stature, averted gazes, and playful body postures convey unflattering impressions of detached, uninvolved individuals. Through continued research, these unfavorable images can be raised to the conscious level of awareness where they can begin to be modified. However, identifying media sexism and its subsequent influences poses special problems for social science researchers. The public's involvement and interaction with the media are evident, but the problem lies in quantifying the links and developing appropriate interpretive methods.

Ongoing analysis of cartoon art can expand our understanding of women's portrayals in the mass media. As a primary contribution, this type of research can increase awareness of omissions, distortions, and stereotypes. In turn, this awareness may lead to change and heightened sensitivity among media managers. According to *The New Yorker* art editor Lee Lorenz, such a change has already begun. "We're very sensitive to how we portray women in our cartoons. If you compare our cartoons today with those from earlier years, you can see that many images that used to be considered cartoon staples no longer appear."[35] One of these "staples" is the portrayal of women as "sex objects," but Lorenz noted there are many other stereotypes the artists and editors try to steer clear of in terms of the cartoons. "For example, the 'bum in the street' is a cartoon staple dating back to the depression. But we try not to portray this image today because it represents the homeless," explained Lorenz. "The same with portrayals of domestic violence. The level of violence has risen

to a point in our society where it's not appropriate to make light of it. Some things just aren't funny any more."

Lorenz probably speaks for many cartoon editors and artists when he describes the difficult task of presenting cartoons that are funny, yet fair in their portrayals of women. "Humor, frankly, can be unfair and cruel," he noted. "Any humor that has an edge to it exaggerates a normal situation. If you wanted to have perfect balance, you wouldn't be able to make a joke."

As a goal, Lorenz said *The New Yorker* strives for as much balance that can be achieved within the genre of cartoon art. But finding such a balance can be a hit and miss endeavor, as he found out. "We ran a cartoon once where a woman knocked a guy off a bar stool. He's lying on the floor and says to her, 'Well that wasn't very nurturing of you!' I thought the cartoon was pretty funny, but we got a lot of letters from women saying it was *terrible*. I thought they would be happy to see a woman put in a dominant situation. Clearly she was the strong figure. But women were offended because they were being portrayed as too aggressive. Sometimes it's hard to find a middle ground with cartoons."

As Arthur Asa Berger noted, cartoons are an excellent medium for the continued study of media performance as related to stereotypes because they lend themselves well to visual analysis, and they provide a historical dimension that makes them particularly well suited for comparative analysis. By utilizing the historical perspective provided by cartoons, "We can determine trends and see whether there have been significant changes in our attitudes about or stereotypes of women, blacks, [and] ethnic groups."[36]

NOTES

1. For detailed information about sampling techniques, coding procedures, intercoder reliability, and for a statistical anaylsis of the data, see Leah A. Weaver, "Stereotypes and Sex-Role Imagery: An Analysis of Gender Portrayals in New Yorker Cartoon Anthologies" (master's thesis, Ohio State University, 1989).

2. Randall Harrison, *The Cartoon: Communication to the Quick* (Beverly Hills, CA: Sage Publications, 1981), 114.

3. Harrison, *The Cartoon*, 115.

4. Canadian Radio-Television and Telecommunications Commission. *Images of Women* (Hull, Quebec: Canadian Government Publishing Center, 1982), 4.

5. Matilda Butler and William Paisley, *Women and the Mass Media* (New York: Human Sciences Press, 1980), 45.

6. Butler, *Women and the Mass Media*, 63.

7. B. Thorne and N. M. Henley, "Womanspeak and Manspeak: Sex Difference and Sexism in Communication, Verbal and Nonverbal," in D. G. Leathers, *Successful Nonverbal Communication: Principles and Applications* (New York: Macmillan, 1986), 232.

8. Leathers, *Successful Nonverbal Communication*, 232.

9. Leathers, *Successful Nonverbal Communication*, 232.

10. Gerhart Saenger, "Male and Female Relations in the American Comic Strip," in David Manning White and Robert H. Abel, eds., *The Funnies: An American Idiom* (London: Free Press of Glencoe, 1963), 231.

11. Saenger, "Male and Female Relations," 224.

12. Saenger, "Male and Female Relations," 227.

13. Francis E. Barcus, "The World of Sunday Comics," in David Manning White and Robert H. Abel, eds., *The Funnies: An American Idiom* (London: Free Press of Glencoe, 1963), 190-218.

14. Horn, *Women in the Comics*, 15.

15. Summarized in Harrison, *The Cartoon*, 134.

16. Horn, *Women in the Comics*, 9-10.

17. David Astor, "Changing Roles for Women in Comics," *Editor & Publisher*, 16 April 1983, 31.

18. Katherine Meyer, et al., "Women in July Fourth Cartoons: A 100-Year Look," *Journal of Communication* (Winter, 1980), 21-30.

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21. Erving Goffman, *Gender Advertisements* (Cambridge, MA: Harvard University Press, 1979).

22. Vivian Gornick, "Introduction," in Goffman, *Gender Advertisements*, vii.

23. Goffman, *Gender Advertisements*, 25.

24. Cheris Kramer, "Women's Rhetoric in *New Yorker* Cartoons: Patterns for a Mildred Milquetoast." Paper presented at the annual meeting of the Speech Communication Association (New Work, NY, 1973), 1.

25. Kramer, "Women's Rhetoric," 1.

26. Tracy Young, "Barking Up the Family Tree: The Art of *The New Yorker* Proves That Humor Is Relative," *Vogue* (August 1987), 23.

27. Evelyn Edson, "This Time It's Funny: Feminism and Humor," *Iris* (Fall/Winter, 1988), 31.

28. Beth Millstein and Jeanne Bodin, *We the American Women: A Documentary History* (New York: J. S. Ozer, 1977), 238.

29. Muriel Cantor and Suzanne Pingree, *The Soap Opera* (Beverly Hills, CA: Sage Publications, 1983), 86.

30. Bruce Brown, *Images of Family Life in Magazine Advertising: 1920-1978* (New York: Praeger, 1981), 71.

31. Goffman, *Gender Advertisements*, 28.

32. Canadian Radio-Television and Telecommunications Commission, *Images of Women*, 3.

33. Butler, *Women and the Mass Media*, 290-299.

34. D. T. Campbell, "Stereotypes and the Perception of Group Differences," *American Psychologist 22* (1967): 817-829.

35. This and all of the following statements by Lee Lorenz are from a telephone interview with the author on 6 October 1989.

36. Arthur Asa Berger, *Media Analysis Techniques* (Beverly Hills, CA: Sage Publications, 1982), 108-109.

The Editorial Art

BY S. L. HARRISON

"Give me a good cartoonist," H. L. Mencken reportedly said, "and I can fire half the editorial staff."[1] This hyperbole contains a great truth: an effective cartoon commands an editorial page. Edmund Duffy (1899-1962), cartoonist for newspapers and magazines from 1918 to 1960, had the ability to compress complex issues into a single powerful image. One of only five individuals to win three Pulitzer Prizes for editorial cartooning, perhaps Duffy is the man Mencken had in mind.[2]

Mencken, instrumental in bringing Duffy to the *Baltimore Sun* in 1924, was "the most powerful influence," Walter Lippmann wrote, on a "whole generation of educated people."[3] HLM was always alert to literary talent for his magazines in New York, *Smart Set* and later *American Mercury*, but he also kept a weather eye out for the Sunpapers.[4] Mencken knew Duffy's work on the *Brooklyn Daily Eagle*, but at the *Eagle*, his duties were confined to the theater page, with occasional sports spots. Little opportunity existed for Duffy to move to the *Eagle*'s editorial page, where Nelson Harding reigned.[5]

Duffy recalled that his "first job of any consequence" was with the *New York Tribune*—a full page of drawings celebrating the Armistice in November 1918.[6] Through *Tribune* contacts and friends on the *Eagle*, Duffy became acquainted with Robert Benchley and the literary group who lunched at the Algonquin Hotel. According to Nathaniel Benchley, Duffy drew a cartoon depicting Benchley and his cronies—Dorothy Parker, George S. Kauffman, and Robert Sherwood, among others—as a group of knights gathered at a round table. Hence, the source of the name, the Round Table, the Algonquin circle's sobriquet.[7]

Mencken, an Algonquin regular (although not at the Round Table), met Duffy through Benchley, and saw possibilities in his work. In 1924, the Sunpapers were in the market for an editorial cartoonist to help their campaign for Democratic presidential candidate John W. Davis.[8] J. N. "Ding" Darling, the previous editorial cartoonist, was immensely popular but decidedly Republican.[9] Duffy's work as editorial cartoonist for the short-lived *New York Leader* demonstrated a liberal point of view with a bite.[10] Duffy left the *Brooklyn Daily Eagle* for Baltimore in September 1924, to take a ninety-day job for the *Sun*. He stayed for the next twenty-four years.

Edmund Duffy was born in 1899, the son of a Jersey City policeman, and "as soon as possible" he

# of Edmund Duffy

An Old Struggle Still Going On

Baltimore Sun, 27 February 1930. This cartoon won Duffy the 1931 Pulitzer Prize for editorial cartooning, his first of three.

once explained, "crossed over to New York."[11] He left school after the eighth grade, but his talent won him a place in the Art Students' League (although barred from life drawing classes because he was still in short pants).[12] He studied under George Bridgman, John Sloan and Boardman Robinson.[13] Robinson, a one-time cartoonist for the *Sun*, was a powerful influence on Duffy.[14] Moreover, Robinson helped acquaint Duffy with editors and art directors and played a role in helping him to the *Sun*.[15]

In addition to his work for the *Tribune*, Duffy contributed to the *New York Evening Post* and leading magazines.[16] In the summer of 1922, with borrowed money and some earnings from free-lance work, Duffy sailed steerage to Europe, where he sold cartoons sporadically to the *London Daily News*, and for several months studied art in Paris.[17] Back in New York later that year, he worked for the *Brooklyn Daily Eagle*, and briefly in 1923 for New York's Socialist daily, the *Leader*. When it folded, Duffy returned to the *Eagle* to portray stage personalities.

Duffy began at the *Sun*, flaying the Ku Klux Klan and attacking other ills that beset the Republic. In 1925, Duffy accompanied Mencken and the Sunpapers team to cover the Scopes "Monkey Trial"

California Points with Pride--!

Baltimore Sun, 28 November 1933. In Duffy's second Pulitzer winner, his scorn is directed to the politician. He disliked all politicians whatever their rank.

in Dayton, Tennessee. The trial, purportedly a test of religious fundamentalism against Darwinian teaching, was a carnival-like event instigated by local boosters to put Dayton on the map.[18] Mencken saw it as a fight for First Amendment freedoms and an opportunity to attack the backwardness and bigotry of the South. He convinced the Sunpapers to underwrite Scopes' bond (and later his fine).[19]

The trial was front-page news. The prosecution was led by William Jennings Bryan, the Great Commoner, famous for his "Cross of Gold" speech, and three-time Democratic presidential candidate. Clarence Darrow, preeminent lawyer of the time, who had been persuaded by Mencken to take the case, led the defense. Duffy's drawings depicted the characters and events in stark portraits. Mencken's copy—vituperative, sarcastic, mocking—is still read today as a classic color account of the events. Duffy's graphic artwork, done on the scene, played a significant role in the public's perception of the proceedings. Duffy managed to do with art what Mencken did with words. No humor lightened the scorn and contempt Duffy felt for Bryan's bigoted message.

Bryan won, but earned public humiliation and died shortly after the trial. (Mencken commented, "Well, we killed the son of a bitch."[20]) No Duffy cartoon eulogized the death of the once-great man. Like most Irish Roman Catholics, Duffy took his religion seriously and was affronted by the narrow-minded bigotry espoused by the demagogue. Duffy, like Mencken, was unforgiving. A Sunpapers colleague recalls that Duffy contained "an immense capacity for hatred, but his hatred does not rise to incandescence except when it is turned on injustice."[21] Another recalls that "as a hater," Duffy "is on the quiet side, brooding . . . angrily until suddenly it comes to him what he can do about it. He is then quite capable of using a baseball bat . . . but his clear preference is for the knife."[22] Duffy's cartoons for the Scopes trial demonstrated his use of both implements.

A landmark in American journalism, the Scopes trial introduced Duffy as an emerging force in editorial cartooning. With Mencken's guidance in assembling an impressive array of writers, the *Sun* became a major newspaper. Duffy was speaking from a powerful pulpit, and his was one of the few liberal voices given free rein.[23]

With a couple of years' experience, Duffy's renderings grew more precise. Later, Daniel Fitzpatrick, the cartoonist for the *St. Louis Post-Dispatch*, said that Duffy was the "the best draftsman, the best" of the cartoonists of his time.[24]

Duffy, with an idea in mind, worked swiftly, often executing a cartoon in thirty minutes. Early on, Duffy used crayon and chalk. Later he worked with ink on a thin Strathmore paper over a Coquille board.[25] Mencken brought about the change in 1928. Always fussy about the appearance of the editorial pages, HLM counseled publisher and president Paul Patterson to produce a more effective page. After describing the editorial content and columns, HLM turned to the art: "the cartoons, when they are done in chalk, are always badly printed and look messy . . . use pen-and-ink . . . Duffy can be trained to use them. He is young and full of ambition."[26] Chalk and charcoal cartoons disappeared. India ink with brush and pen yielded a sharper reproduction. But Duffy continued through his entire career to use lithograph crayon for backgrounds.

One of his contemporaries observed that along with an immense capacity for hatred, Duffy also contained a "towering capacity for contempt, which gives his thrusts a reach that mere hatred could never attain."[27] This characteristic won him resentment, not only from the targets of his attacks, but from newsroom colleagues. Duffy, some said, had wit but no humor. His cartoon of FDR's Fala wagging into the White House after the 1944 GOP attacks on the little dog belies that charge. His cartoons were seldom subtle, however, and Duffy occasionally employed the poniard to sting a target. He admired President Franklin Roosevelt, but did not hesitate to portray him wielding a blackjack when FDR tried to bully Congress and ram through the ill-starred "court packing" legislation.

At times, though, humor is evident. Duffy was one of the first to ridicule the pompous Italian leader Mussolini, darling of the liberals "because he made the trains run on time." After Duffy depicted the dictator as an angel descending from heaven, no discerning reader could view him seriously again. Mordant humor abounds in the sagging celestial robe and the face of a thug.[28]

Fascist dictators were a favorite Duffy target. He sounded early warnings about Hitler and invariably portrayed him as an elegant barbarian. He detected the menace of the Nazis and his art mourned the deliverance of Germany into the hands of military madmen. Another of Duffy's consistent themes through the 1930s was the increasing menace of the Japanese and the military dangers in the Pacific. These warnings were premature and the threat remote, hence unheeded and tolerated as another Duffy hobbyhorse.

At home, Duffy portrayed domestic events through the eye of a Democratic liberal, often at

Baltimore Sun, 24 September 1924. In one of his first efforts at the *Sun*, Duffy took on the KKK and Coolidge, two favorite and frequent targets.

odds with other occupants of his editorial page.[29] Through the prosperity of the late 1920s, Duffy depicted the Republicans as peevish and without charm—scoundrels and buffoons who plundered Teapot Dome. Harding was a dolt; Coolidge, the defender of business, was dry and dull, foolish on his exercise horse; Hoover was a fat, frivolous fellow. All regularly received Duffy's barbs. Domestically, Duffy depicted Prohibition as a farce that bred crime and corruption. Throughout his career, he relentlessly attacked the Ku Klux Klan, at that time a major organized force in American politics and a power in Washington.

Despite his urban Eastern base, Duffy's cartoons displayed continuing concern for the plight of America's farmers and the Western resources. Like Nast's pursuit of Tammany's Boss Tweed or Fitzpatrick's exposure of Rat Alley in St. Louis, Duffy's work explored local topics. His cartoons exposed graft and corruption in Baltimore's park department, skullduggery in Maryland's prisons, and race track scandals. (Racing was a personal delight of Duffy's and he admitted "a slight weakness for horse-racing."[30] It was an office joke, but true nonetheless, that he spent much time at the local race track, Pimlico, home of the Preakness.)

One of the more notable examples of Duffy's local cartoons was drawn in 1931, after a mob from Maryland's Eastern Shore lynched an African American accused of murdering a prominent Caucasian businessman. Racial unrest was endemic in that conservative region in the early 1930s. The Sunpapers devoted extensive coverage to these events that presaged the dynamics of the civil rights struggle thirty years later. Mencken's invective was unsparing and provoked civic outrage, much as his Scopes trial coverage had.[31] Duffy's contribution was equally provocative: his stark cartoon showed the victim's splayed and lifeless body in all its ugly brutality, and the caption sarcastically quoted the state anthem's title, "Maryland, My Maryland!" Mencken's reporting and Duffy's cartoon (not the hanging itself) provoked rioting. Outrage was immediate and directed at the "wicked cartoonist" Duffy, Mencken and the Sunpapers. On the Shore, unruly street demonstrations erupted, and the newspapers' delivery vans were ambushed and drivers beaten.[32] The cartoon, as eloquent and savage as work by Daumier or Goya, represented Duffy at his best: an uncompromising assertion of the world as he saw it.

Personally and professionally, Duffy did not suffer fools gladly. He seldom, if ever, attended the weekly editorial meetings at the *Sun*, and appeared only briefly in the city room. Most of his contemporaries (with a few exceptions) recall Duffy as remote and aloof. One editorial superior recounts that Duffy would come to the door of his office, hold up his sketch "disdainfully," get a nod of approval and depart. They did not speak.[33] Another editor once accused Duffy of trifling; then-editor-in-chief John W. Owens replied that Duffy was worth his weight as a "fertilizing agent."[34] Truthfully, the cartoons were seldom a catalyst for the *Sun*'s editorials; his liberal views often stood alone on the increasingly conservative pages. *Sun* historian Harold A. Williams recalls that, since Duffy's point of view was "often more modern than the [*Sun*'s] editorial board, he just went his own way."[35]

Duffy was a loner but not entirely aloof. For the most part, people recall him as distant with an elegant, off-putting manner. With a bow-tie, tailored suit with English high-cut trousers and furled umbrella, he made quite a sartorial display in the grubby *Sun* newsroom. William Manchester, then a Sunpapers reporter, recalls Duffy as "the best-dressed man in the building, maybe in the

Baltimore Sun, 6 December 1931. A lynching on Maryland's Eastern Shore prompted this stark cartoon and its sarcastic caption, the title of Maryland's state anthem. The cartoon and the Sunpaper's coverage of the lynching led to riots and demonstrations.

entire newspaper business."[36] In the city room Duffy occasionally had his gregarious moments. He engaged in sports talk—the old New York Giants and their manager Bill Terry were favorite topics. Gerald Johnson, Sunpapers editorial writer, a colleague and admirer of Duffy, wrote that professionally "Duffy was regarded with the uneasy delight that a zoo-keeper has in a particularly fine Bengal tiger, a municipal asset, unquestionably, but everybody shuddered to think what would happen if he went on a rampage."[37] One Sunpapers' myth held that if you could get Duffy hopping mad, with a tight deadline approaching, his work would be especially good. Like most fables, however, truth was something else. Duffy rarely appeared hopping mad; he would breeze into the newsroom of an early afternoon in a dapper hounds-tooth jacket (which he often would not remove), make his cartoon with blazing speed and be out the door to Pimlico before his artwork hit the engraving room. And the cartoon was likely to be one of incomparably high quality that created a stir.

Duffy produced cartoons seven days a week for ten years, and for the next fifteen held to a five-day-a-week schedule—almost 6,000 cartoons.[38] His early work for the Scopes trial attracted national notice and in 1931 Duffy won a Pulitzer Prize for his cartoon titled "An Old Struggle Still Going On," showing a Bolshevik bending the cross.

Duffy won another Pulitzer in 1934 for his cartoon commenting on a pair of lynchings in San Jose and the lame defense by California Governor James Roth, captioned "California Points With Pride-!" The cartoon was merciless in its scorn. The two lynching victims hanging from a bare branch are grotesque, but no more so than the banal public official's bureaucratic apologia. Duffy's contempt is palpable.

Duffy's third Pulitzer, "The Outstretched Hand," awarded in 1940, is a powerful condemnation of Nazi dictator Adolf Hitler. His right hand drips blood and the left hand clutches scraps of paper—broken promises and treaties, and territorial demands—as he stands over bowed and broken humanity, labelled "Minorities," amidst smoking ruins. Duffy sounded the alarm early concerning the persecutions that led to the Holocaust with his depiction of Hitler as barbaric evil incarnate.

Duffy was the second individual (with Kirby) to win three Pulitzer prizes for editorial cartooning, a distinction they held for thirty-nine years. Within the Sunpapers, rumor had it that Duffy was given assistance.[39] Perhaps he was aided by his colleague Frank Kent, a Pulitzer judge, who once prevailed on Duffy to enter when the judges failed to come up with a winner.[40] Politics and influence played a role in Pulitzer awards. Kent once said (of an individual who many concluded incorrectly was Duffy): "I got that fellow a Pulitzer prize and he never even thanked me for it."[41] Duffy declined to enter Pulitzer competition after his third award.[42] Even if the juries evaluating Duffy were influenced by Kent, there is no question that the Pulitzer Prizes recognized the intrinsic merit of Duffy's work.

Through the World War II years Duffy contributed extensive public service work for various government agencies: the Office of War Information, the Office of Facts and Figures, the Civil Defense Department of the Treasury, and others. His cartoons were used for Red Cross and war bond drives. Three million copies were distributed of one of his pamphlets, "The Uncommon People."[45] During Duffy's *Sun* years, his talent was not confined to the editorial page. Among other things, he contributed a front page, by-lined story of Will Rogers' Forest Lawn Funeral, and he covered the opening gala for the Baltimore Museum of Art. Through the years, Duffy also contributed book reviews to the *Sunday Sun*.[44]

In June 1948, Duffy left the *Sun*. The newspaper said that Duffy had "concluded that he wants to take things a little easier" and the *New York Times* reported that the cartoonist had "retired."[45] Nevertheless, Duffy's abrupt departure raised questions.[46] The reasons for his departure are still unclear. Perhaps he simply gave up on an increasingly conservative newspaper that declined to back a Democrat. Perhaps he lost heart with the absence of his old mentor, Mencken. Or, as one version has it, he left simply because publisher Patterson refused him permission to send in cartoons from Cape Cod. But there were other offers and perhaps he wanted more money.[47] For whatever reason, after nearly a quarter-century, Duffy left with no firm plans for the future.

Then the *New York Star*, successor to the liberal *PM*, announced that Duffy was to join the staff.[48] The paper already had two other editorial cartoonists: Bill Mauldin, the World War II cartoonist and the youngest-ever Pulitzer winner in 1945, had found a foothold in the pages of the *Star*; the other, Walt Kelly, did most of the daily work. The three never shared the same paper because Duffy, evidently seeking more security than the shaky *Star* could promise, decided to join the popular, mass-market weekly *Saturday Evening Post* in January 1949. The pay was reportedly better and prospects more promising.[49]

The conservative *Post* announced that their editorial bestiary had ample room for Duffy's liberal

Where Are You Going, My Pretty Maid?

Baltimore Sun, 4 December 1941. From the early 1930s to Pearl Harbor, Duffy was concerned over the Japanese threat in the Pacific.

The Court Reformer

Baltimore Sun, 3 October 1937. Duffy disapproved of FDR's nomination of Senator Hugo Black, a former Ku Klux Klan member, as an associate justice on the Supreme Court.

point of view. In a welcoming editorial that drew freely (without credit) from Gerald Johnson's tiger analogy, the *Post* stated, ". . . this fine glossy specimen with the championship claws will be on exhibit regularly . . . in our own cageless zoo."[50] Editor Ben Hibbs made it clear that Duffy was not there to illustrate an accompanying editorial: "A Duffy cartoon is another dish . . . an editorial in itself."[51] The *Post* had a prize—a cartoonist with the wit and talent to make pungent commentary that stood alone.

Duffy left newspaper journalism to join a staid and conservative magazine, but he never compromised his point of view. The management of the *Post* simply chose not to run cartoons that might contradict their editorial slant. For example, during the frenzy of the Eisenhower Republican campaign for president, Duffy's artwork disappeared. Similarly, during any media blitz for GOP causes espoused by the magazine, Duffy's cartoon was absent. But millions of readers were enlightened by Duffy's art in the *Post*.

For the *Post*, Duffy would often work three weeks in advance.[52] After eight years of this schedule, Duffy left the *Post* to meet the challenge of a daily deadline once again. He explained: "It was very simple. I wanted to get back to newspaper cartooning again."[53] He was invited to join *New York Newsday* as editorial cartoonist. The then-obscure Long Island tabloid was seeking stature under Alicia Patterson Guggenheim, daughter of Chicago publisher Joseph Patterson. Duffy's art and reputation would help.

One reason surely for Duffy's departure from the magazine was that his generous space gradually eroded into a smaller and smaller niche on the editorial pages. Effusive letters from Hibbs were replaced by formal notes from a minor editor, telling of reductions, "due to space reasons."[54] Whatever the space, Duffy always presented his views without compromise. Through the course of the Korean conflict, he continued to portray the horrors and carnage of war. He held to the stan-

The Outstretched Hand

Baltimore Sun, 7 October 1939. This cartoon won the third of Duffy's Pulitzer Prizes in 1940. He invariably portrayed Hitler as nattily-dressed and barbaric.

dard one of his colleagues once described: "If Duffy don't believe it, Duffy don't draw it."[55] Duffy's art was in the classic tradition of strong contrasts of light and dark, massive figures dominating a panel and excellent draftsmanship. No cartoon-strip panels were employed, no dual-level constructions, no balloons with commentary, no little animals or gimmicks making side comments; one panel sufficed.

Richard Clurman, who helped raise *Newsday* to prominence, was instrumental in bringing Duffy aboard in April 1956, to replace Cliff Rogerson.[56] *Newsday* historian Robert Keeler explains that Rogerson was "not the kind of artist who conceives of a satirical idea and draws it without guidance" and Clurman said that Rogerson "would offer no substantive views of any kind, and he would be instructed what to draw."[57] This was the wrong environment for Duffy. It proved to be an unhappy marriage for both parties.

Duffy took no direction whatsoever. He drew what he wanted to draw. Alicia Patterson saw Duffy as merely another employee who would follow orders as directed. Predictably, she found fault: one of her complaints was a classic Duffy construction—a large, usually menacing figure, confronting a small, threatened, weak target. The artistic juxtaposition irritated Patterson, "Another big man, little man," she would comment.[58] It was a Duffy formula, perhaps, but not over-done. His art was incisive and made a point. The basic complaint was that these were not necessarily Patterson's points. Duffy listened politely and then went his own way. He worked fast and spent little time lingering in the office; he did his job and left.

Part of the discontent had to do with attitude. Duffy took the view, observed a colleague, that "this was a little hick paper in a little hick town that didn't amount to much. And maybe it didn't, but he let us know that's how he felt."[59] Duffy was his usual urbane self. Clurman recalls Duffy turning down a sailing invitation because the craft was too small for his taste. Duffy made it clear that his preference was blue-water yachting; anything less was unacceptable.[60]

The end came quickly.[61] Each party was glad to be rid of the other. Clurman recalls that Duffy "was a real cartoonist and didn't take instructions—not that he was impolite about it, but he would just go and do his cartoons. That is the way Duffy worked. That was not what Alicia wanted. It was all very genteel, but it just didn't work out."[62] What the publisher wanted was someone to take orders. "Alicia was accustomed to instructing the cartoonist what to draw," Clurman says. "Ed was not."[63]

Duffy was weary and ill as well. His eyesight was failing and the cancer that eventually claimed him had slowed him down. He retreated to his Manhattan apartment and when asked his plans, replied, "Tell them I'm finger painting."[64] But when Herbert L. Block suffered a massive heart attack, suddenly the *Washington Post* needed an editorial cartoonist. A front-rank newspaper does not settle for syndicated fare. Philip L. Graham, publisher of the *Post*, personally prevailed upon Duffy to come to work and that workplace was more to Duffy's liking. The *Washington Post* was a respected newspaper and one of the best. Graham was no Patterson, and when asked about policy, he replied, "I don't know what the hell it is myself. Duffy can draw as he likes."[65] Until Herblock returned, Duffy did just that. From November 1959 into January 1960, Duffy's work graced the editorial page of the *Post*.

His career spanned six decades. Duffy never again worked for a newspaper and his absence was a loss for American journalism. But he worked as a sporadic freelance until he died two years later. His sketch books spill with unpublished drawings commenting on events of the early sixties—Castro and Cuba; John F. Kennedy, candidate and President-to-be; the Soviet threat and the foibles of politics and people—with an acerbic comment on events. Duffy remained indomitable; he drew what he wanted to draw. And he was unrepentant: in his last days he told his daughter Sara, "I never voted for Roosevelt; it was always Norman Thomas."[66]

Edmund Duffy was a noteworthy cartoonist in an era of extraordinary artists: Boardman Robinson, Rollin Kirby, Ross Lewis, Vaughan Shoemaker, Jacob Burck, Art Young, Daniel Fitzpatrick, Tom Little, Robert Minor, Stuart Davis and others who exerted extraordinary influence on opinion-making in mid-century America. He was a serious cartoonist for sober subjects in a somber era. Edmund Duffy's editorial art influenced millions of people in a manner seldom experienced and unlikely to be witnessed again. He was a classical artist, trained in the classic tradition. The secret, he once wrote, is for the artist to "aim high . . . he must derive all he can from visiting museums, studying the books of the masters—both drawing and painting. He should set his sights high."[67] Duffy never departed from that maxim.

Never lavish with praise, Mencken offered this succinct assessment of his work: "He was a genius."[68] Geniuses are perhaps difficult to live with. Duffy, obstinate, arrogant and a "good hater," stirred personal resentments remembered still by some *Sun* colleagues. Nonetheless, his professional

work, unerringly honest and uncompromising, influenced America's thinking and its perception of the world and the nation. Edmund Duffy's editorial art, too long neglected, should be remembered, and the contributions he made to editorial cartooning recognized for their uncommon merit. ●

NOTES

1. Neil A. Grauer, "Political Cartooning: From One Golden Age to Another," *Baltimore Sun*, 27 November 1980, A29.

2. Duffy won in 1931, 1934 and 1940. The first cartoonist to win three Pulitzer Prizes was Rollin Kirby, followed by Duffy, then Herblock (Herbert L. Block), Jeff MacNelly and Paul Conrad.

3. William Nolte, *H. L. Mencken: Literary Circle* (Middlesex, CT: Wesleyan University Press, 1964), 167.

4. The Sunpapers is the corporate identification of the A. S. Abell newspapers published in Baltimore: the *Sun*, the morning newspaper; the *Evening Sun*, the newspaper that Mencken created; and the *Sunday Sun*. All were independent, with separate staffs and operations, and fiercely competitive. Mencken, a member of the corporate board of directors, was based in Baltimore performing editorial chores and writing, but he travelled to New York several times each month.

5. Nelson Harding, a fixture at the *Brooklyn Daily Eagle* from 1904 until 1929, is remembered as the only individual to win back-to-back Pulitzer Prizes (in 1927 and 1928).

6. "They Stand Out from the Crowd," *Literary Digest* 116:17 (21 October 1933): 11.

The cartoonist apparently had some assistance from Robert Benchley, according to Duffy's "Biographical Sketch" in the Milton S. Eisenhower Library, The Johns Hopkins University, CC 1 (the repository of selected Edmund Duffy papers and some 3,000 original cartoons). Similar information is in the Duffy file of the Baltimore Sunpapers. But Benchley was no longer an editor at the *Tribune* when Duffy's art appeared; he had been fired some time earlier from the Sunday magazine in an argument with the publisher. Note the chronology in S. L. Harrison, "Wayward Press Revisited: The Contributions of Robert Benchley," *Journalism History* 19:1 (Spring 1993): 19-25.

7. Nathaniel Benchley, *Robert Benchley* (New York: McGraw-Hill, 1955), 153. Bill Murray, music critic for the *Eagle*, was also a link to the Algonquin group. See Margaret Case Hamilton, *The Vicious Circle: The Story of the Algonquin Round Table* (New York: Rinehart & Co., 1951), 8-12. Despite a diligent search through the pages of the *Eagle*, the Benchley papers held by the Mugar Memorial Library, Boston University; inquiries to Benchley's executor, Nathaniel Benchley, and the Algonquin Hotel; and a review of the Duffy papers at the Eisenhower Library, Johns Hopkins University, no copy of this cartoon has been unearthed.

8. Duffy file, the Sunpapers library, Baltimore. The bound editions of the *Sun* are deposited in the Albin O. Kuhn Library of the University of Maryland, Baltimore County Campus, where microfilm copies are also available.

9. A review of Ding's art reveals his Republican leanings. See, for example, J. N. ("Ding") Darling, *Ding's Half-Century*, ed. John M. Henry (New York: Duell, Sloan and Pearce, 1962). For a more complete account of the man and his ideology, see David L. Lendt, *Ding: The Life of Jay Norwood Darling* (Ames, IA: Iowa State University Press, 1983), especially 70.

10. *The Leader*, a worker-owned newspaper, succeeded the Socialist *New York Call*, and had a brief life from 1 October 1923 through 12 November 1923.

11. Edmund Duffy, as quoted in "Cartoonists as They See Themselves," *Literary Digest* 116:17 (21 October 1933): 11.

12. "The Press: Idea Man," *Time* 51:21 (24 May 1948): 66.

13. Robinson, a well-known artist, influenced a large number of students. The English-born Robinson also held Socialist views. He was in Russia during the Revolution, doing sketches for *Metropolitan Magazine*, in the company of John Reed. Negley Farson, *The Way of A Transgressor*. (New York: Zenith, 1983), 146-148.

14. See Susan Trowbridge, "Drawn to Power and Politics," *The Sun Magazine* 4 December 1988: 12-21. Robinson was engaged by the *Sun* to illustrate the Washington Naval Arms Conference, 1921-22. He served full-time as editorial cartoonist for a number of newspapers, including the *New York Tribune* but his leftist views cost him that job. A brief biography can be found in Rebecca Zurier, *Art for The Masses* (Philadelphia: Temple University Press, 1988), 180-181.

15. Duffy file, the Sunpapers library, Baltimore.

16. Examples of Duffy's work for this period, and the one that provided $150 for his European trip, can be seen in *Scribner's* 72:2 (August 1922): 233-237.

17. "Fourth Estate," *Newsweek*, 6 April 1935, 37.

18. See S. L. Harrison, "The Scopes 'Monkey Trial' Revisited—Mencken and the Editorial Art of Edmund Duffy" (paper presented to the Association for Education in Journalism and Mass Communications, Kansas City, MO, August 1993).

19. Gerald W. Johnson, Frank R. Kent, H. L. Mencken and Hamilton Owens, *The Sunpapers of Baltimore: 1837-1937* (New York: Alfred A. Knopf, 1937), 378; and Harold A. Williams, *The Baltimore Sun: 1837-1987* (Baltimore: The Johns Hopkins University Press, 1987), 181-182.

20. William Manchester, *Disturber of the Peace* (London: Melrose, 1952), 155.

21. Gerald W. Johnson, *The Lines Are Drawn* (Philadelphia: J. B. Lippincott Co., 1958), 93.

22. Nunnally Johnson, "Duffy: A Man with a Sharp But Fair Pen," *New York Star* 23 June 1948, 26.

23. Williams reports that while Mencken gathered and recognized talent, HLM was not above denying them access to the editorial pages. Williams, *Baltimore Sun*, 173-174.

24. Interview with the author, in Fitzpatrick's office at the *St. Louis Post-Dispatch*, St. Louis, May 1950.

25. James Hartzell, a long time *Sun* staff artist and Duffy's friend, described this technique; frequently the watermark of the thin bond paper reproduced in the cartoons. Correspondence with the author, 30 January 1993.

26. H. L. Mencken, *The New Mencken Letters*, ed. Carl Bode (New York: The Dial Press, 1977), 221-222.

27. Gerald Johnson, *Lines Are Drawn*, 93.

28. Richard H. Levine, "Edmund Duffy: Political Cartoonist," *The Johns Hopkins Magazine* (July 1979): 15-19.

29. The *Sun* grew increasingly conservative; after FDR's initial term, the paper never backed a Democratic candidate and as it grew in recognition as one of the nation's ten-best newspapers (a spot it held through the 1950s), its editorial stance was clearly more right than left.

30. Duffy, *Literary Digest*, 11.

31. Two examples of HLM's writing about this event are found in H. L. Mencken, *The Impossible H. L. Mencken: A Selection of His Best Newspaper Stories*, ed. Marion Elizabeth Rodgers (New York: Anchor Books, 1991), 195-203.

32. Williams, *The Baltimore Sun*, 237.

33. Correspondence to the author from Harold Williams, a former *Sunday Sun* editor and *Sun* historian, 10 December 1990.

34. Quoted in *Time*, 24 May 1948, 66.

35. Interview with the author, Harold Williams, 28 November 1991.

36. William Manchester (Mencken's biographer and former *Evening Sun* staffer), correspondence with the author, 18 November 1992. Orders and bills from his Savile Row tailor can be found in Duffy's papers, Eisenhower Library, Johns Hopkins.

37. Gerald W. Johnson, "Duffy, Stuffed Shirts' Foe," *New York Star*, 24 June 1948, 28.

38. Some 3,000 Duffy cartoons are held by the Milton S. Eisenhower Library, The Johns Hopkins University. The Whitney Museum, New York; the Paul Getty Museum, California; and the Baltimore Museum of Art hold a half-dozen, and single holdings are various places, including the Library of Congress.

39. Across town at Hearst's *News-Post* that was the general feeling, as recalled by a former editorial cartoonist for that paper. Neil A. Grauer, correspondence with the author, 4 November 1990.

40. Kent, a close friend of both Mencken and Duffy, wrote the nationally-influential front-page column, "The Great Game of Politics."

41. Hartzell's correspondence to the author also comments on the perhaps envious opinion in the city room and the comments by Kent illustrate the connections that have helped win Pulitzers. For an assessment of politics and other factors related to Pulitzer recognition, see Carroll Binder, "The Press and the Pulitzer Prizes," *American Mercury*, 65:292 (April 1948): 462-471. The "fellow" in question, however, was Dewey Fleming. During Kent's tenure on the Pulitzer committee, the *Sun* won nine Pulitzer prizes. After he left, a quarter-century elapsed before another was awarded. Williams, *The Baltimore Sun*, 276.

42. See the transcript of a conversation among Art Wood, Gib Crockett and John Stampone, all former editorial cartoonists. American Association of Editorial Cartoonists Oral History Project, Ohio State University Cartoon, Graphic, and Photographic Arts Research Library, 6 May 1987, 22-23. Stampone, a former *Sun* colleague of Duffy's and long-time editorial cartoonist for the *Army Times*, whose work was greatly influenced by Duffy's art, said that Duffy was unhappy with the politics of the Pulitzer awards and felt that "three were enough," so he never entered again and, indeed, turned down a fourth. John Stampone, interview with the author, 10 March 1994.

43. Duffy's wartime pieces may be found in the Duffy papers, Eisenhower Library, The Johns Hopkins University.

44. Duffy file, Sunpapers library.

45. *New York Times*, 11 June 1948, A25.

46. The public reason was that "he wanted a vacation" and would mull over "better offers that had been waved under his nose." *Time*, 24 May 1948, 66.

47. Interview by the author with Harold Williams, 30 January 1993. None of his surviving colleagues seems to know, for certain, why Duffy wanted a change. But his departure was abrupt and unexpected. Duffy, at that time, was making $17,500 (more than a Cabinet officer or a United States Senator), a handsome salary for those years, equivalent in today's market to about $200,000. Duffy papers, The Johns Hopkins University.

48. *New York Star*, 23 June 1948, 28.

49. Some agreement, however, had been reached because the *Star* announced in its initial edition that Duffy was expected to join the paper—several of his cartoons were reprinted. No one from that era, however, has ever explained what happened. In any event, Duffy's choice proved wise; the *Star* existed only from 23 June 1948, until 28 January 1949.

50. [Ben Hibbs] "Keeping Posted," *Saturday Evening Post*, 15 January 1949, 136.

51. Hibbs, *Saturday Evening Post*, 136.

52. The original preliminary sketches for the *Post*, with Hibbs' approval or suggestions, are in the Duffy papers, Eisenhower Library, Johns Hopkins University.

53. *Newsday*, 27 March 1956, 1.

54. From an original size of 5 3/4" by 7", the cartoons were reduced to 5" by 6 1/4". Letter from art editor Kenneth Stuard to Duffy. Duffy papers, Eisenhower Library, The Johns Hopkins University.

55. Nunnally Johnson, *Star*, 26.

56. Duffy's last cartoon was published in the *Saturday Evening Post* of 31 March 1956. He began at *Newsday* 4 April 1956. *Newsday*, 2 March 1956, 2.

57. Robert F. Keeler, *Newsday: A Candid History of the Respectable Tabloid* (New York: Arbor House/William Morrow, 1990), 243.

58. Paul Back, a staff member of *Newsday*, confirmed Patterson's "big man-little man" comment, interview with the author on 17 January 1992, as did others including Clurman and Keeler. Clearly, she disliked Duffy (or his professional work habits), as did others at the paper. One former *Newsday* staffer said, "Duffy was not around much . . . refusing over and over again to do much of what he was asked." William J. Woestendiek, letter to the author, 18 March 1993.

59. Richard Clurman in an interview with the author, 10 February 1991.

60. Clurman interview.

61. By 1957, Tom Darcy, who joined *Newsday* in 1956 as a staff artist, had been appointed editorial cartoonist.

62. Keeler, *Newsday: A Candid History* . . . , 243.

63. Clurman interview.

64. *Time*, 2 November 1959, 57.

65. *Time*, 2 November 1959, 57.

66. Sara Duffy Chermayeff, interview with the author, March 1990.

67. From a Duffy holograph, undated. Duffy papers, Eisenhower Library, The John Hopkins University. Whether Duffy ever delivered these remarks or had them published is unknown.

68. Manchester correspondence with the author, 18 November 1992. According to John Stampone, Mencken would often visit Duffy at work in the early 1940s and cheer with delight over the cartoon underway for the next day's edition. Stampone interview with the author, 9 March 1994.

resources

Cartoon-related Research at the Library of Congress

by Harry L. Katz and Sara W. Duke

For well over a century the Library of Congress has maintained a strong collecting interest in pictorial humor and satire. As the Library's general collections have grown over time, so too have the cartoon-related collections become remarkably rich and comprehensive. Spanning four centuries, they range from seventeenth century Dutch political prints to contemporary caricatures by David Levine, and include drawings for cartoons and comic strips, printed satires and caricatures, comic books, illustrated satirical journals, and comic ephemera. The Library acquired these materials through a variety of sources, including artist's gifts, donations by private collectors, selective purchases, and copyright registration. These cartoon-related collections support scholarly research in the field, and form a vital component of the Library's vast holdings of drawings, prints, and books on all subjects, from all parts of the world. Thus, while the Library is an excellent resource for the study of cartoon and caricature, researchers can also explore development of the genre within a broader context of graphic art, books, and journals reflecting a broad range of cultural and historical themes and issues.

Cartoon-related research at the Library can prove to be a challenge because cartoons and cartoon-related collections and bibliographic resources are dispersed among the institution's several Capitol Hill buildings and multiple divisions. Furthermore, within divisions patrons face an array of finding aids and bibliographic sources related to their topic, even though a limited number of collections and individual items are listed in the Library-wide on-line catalog system. This article is intended to serve as an introductory guide to the Library's cartoon-related holdings and resources, with particular attention given to original cartoon-related prints and drawings preserved in the Prints and Photographs Division. Please note that access to some uncataloged or physically fragile collections cited in this article may be limited to patrons engaged in advanced scholarly research.

Among its extensive holdings of visual materials, the Prints and Photographs Division has custody of the largest collection of American political prints and drawings in existence; one of the finest assemblages of British satires in North America; more than twenty thousand original cartoon drawings by several generations of America's best cartoonists and illustrators; and extensive runs of rare satirical and comic journals from Europe and the United States. As several cartoon-related pictorial collections, along with most books and magazines, are stored elsewhere in the Library, the materials cited in this article have been organized by type or format, including American political prints, European satires, illustrated periodicals, political cartoon drawings, comic strips and comic books, and humorous cartoons and social satires.

Political prints and satires have, quite appropriately, long been a collecting interest for the congressional library. A particularly large group of such works from the late eighteenth century relates to the Revolutionary War period, including historical prints, satires, and allegories by American artists such as Paul Revere and Amos Doolittle, as well as British publishers from across the political spectrum. Notable among these are impressions of Revere's elegantly etched rendering of the illuminated obelisk designed by John Singleton Copley and erected on Boston Common in celebration of the repeal of the Stamp Act (1765), as well as Revere's more crude and sensational portrayal of *The Bloody Massacre perpetrated in King Street Boston* (1770). The wealth of Revolutionary War era graphic material preserved in numerous collections has been brought together in Donald H. Cresswell's book, *The American Revolution in Drawings and Prints.*[1]

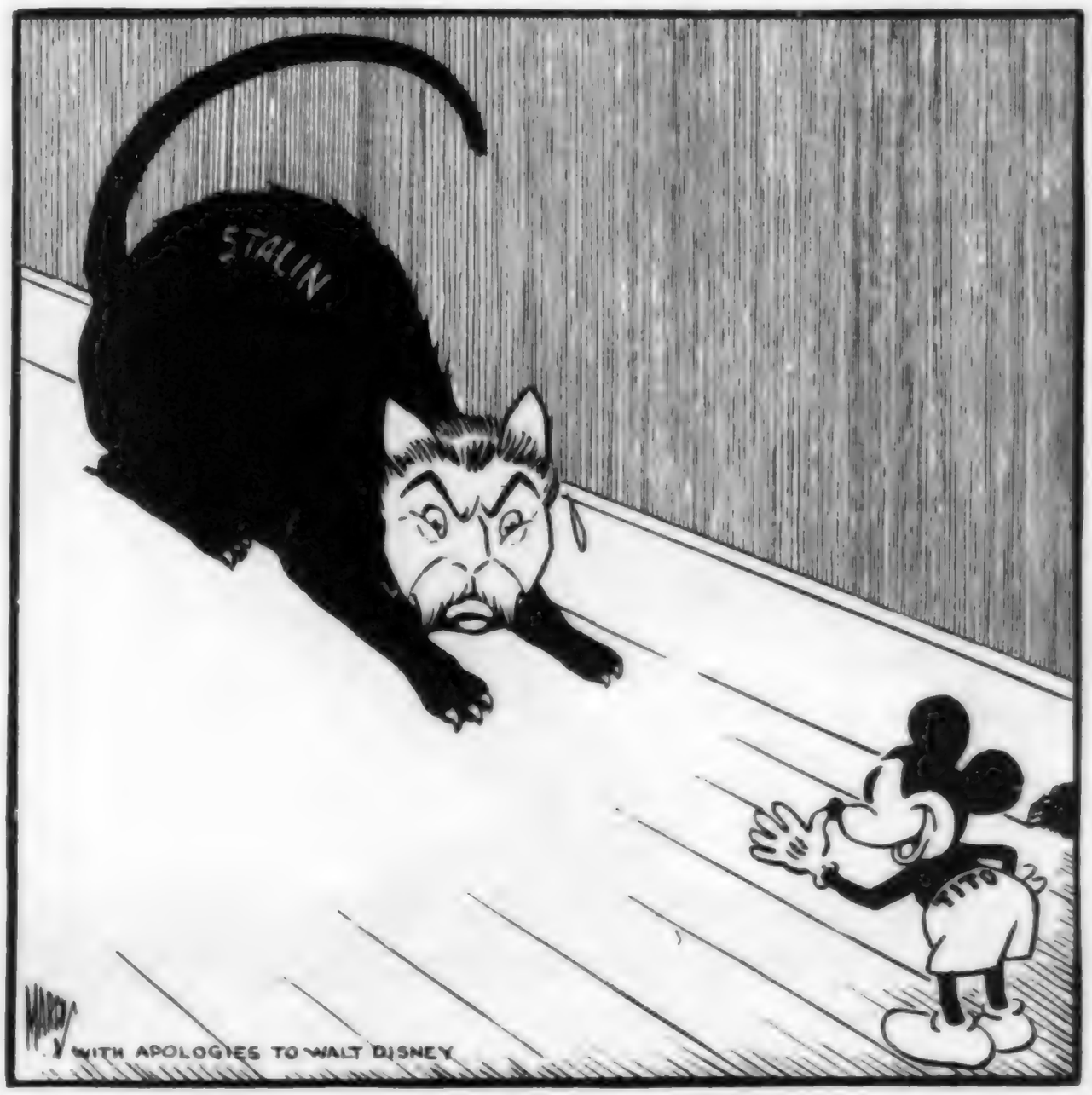
As controversy grew in the United States over the proper form to be given the new government, cartoons and satires became an increasingly vital and ubiquitous component of the national political discourse in the formative years of the young republic. Two of the finest graphic satirists from this period, James Akin and William Charles, are well represented at the Library. For example, a rare impression

William Heath (attributed), *The Royal Milling Match*, 1811
Etching with watercolor Published by S.W. Fores, December 1811
Repro. no.: LC-USZ62-111305

of Akin's virulent attack on President Thomas Jefferson for conducting secret negotiations with Spain toward the purchase of West Florida is significant not only as an early presidential satire, but also as the earliest-known signed satire by Akin.

The Library's holdings of late eighteenth and early nineteenth century woodcuts and engravings are dwarfed by the large numbers of lithographic satires and cartoons which proliferated during the presidency of Andrew Jackson, and after. These collections of nineteenth century social and political satires, trade cards, advertising labels, and comic ephemera are unsurpassed due in large part to the American copyright law of 1870 which mandated that material registered for copyright protection henceforth be deposited at the Library of Congress. Under this law, impressions of printed materials published after 1870 began to be routinely sent to the Library. Additionally, the Library acquired sporadic holdings of works published prior to 1870 that had been submitted to regional courthouses. As a result, the Library has acquired unparalleled numbers of social and political cartoons dating back to the 1830s. For example, the Library amassed the largest existing collection of prints by Currier & Ives through copyright registration. Among the more than 3,600 lithographs by this firm available in the Prints and Photographs Division are numerous satires both for and against President Abraham Lincoln and racist images from the Darktown series of cartoons. There are two excellent published sources for these collections: *Currier & Ives: A Catalogue Raisonné* and *American Political Prints, 1766-1876: A Catalog of the Collections in the Library of Congress* by Bernard F. Reilly, Jr.[2] Complementing these holdings is the Alfred Whital Stern Collection of Lincolniana. Given to the Library in 1953 and housed in the Rare Book and Special Collections Division, it includes pictorial satire and caricature of the Civil War and Reconstruction periods.

The Library's holdings of non-American political prints and satires are also noteworthy. In fact, the ten thousand British satires acquired from the Royal Library at Windsor Castle in 1921 represent the crown jewel in the Library's political cartoon collections. The Windsor Castle caricatures are the nucleus of the British satire holdings, which are thought to be the finest outside Great Britain. They form a



Edwin Marcus (with apologies to Walt Disney), *Mickey Mouse*, 1949
Brush and ink on paper
Repro. no.: LC-USZ62-86605

collection of surpassing research value and historical interest not only for the breadth and quality of the impressions, but also for their close association with the British royal family. The Prince of Wales (later George IV) created the collection, with occasional help from his father, George III. The two monarchs shared a passion for satires and acquired contemporary works, as well as those from earlier periods. On occasion, when confronted by a particularly offensive royal caricature, they attempted to suppress distribution of the offending cartoon by purchasing the entire edition and the plate from which it was printed. This practice is evidenced by several Windsor caricatures which bear the inscription "suppressed" within the margin below the image.

The Windsor caricatures date largely from the period 1780 to 1830, years dominated by the prodigious talents and prolific efforts of James Gillray and George Cruikshank. There are 702 Gillray cartoons in the collection, and 538 by Cruikshank. Other cartoonists amply represented include Matthew Darly (500), Henry W. Bunbury (281), and Isaac Cruikshank (261). Smaller groups of works by John Nixon, Richard Newton, G. M. Woodward, and Robert Dighton, and others are also included. While there are gaps in the collection (Windsor Castle retained works by William Hogarth, Thomas Rowlandson, James Sayers, Robert Seymour, and John Doyle), the Library has acquired works by these artists from other sources over the years.

An annotated copy of *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum* serves as a finding aid for the majority of the collection.[3] More than two thousand Windsor caricatures are, however, not listed in that catalog. Indices of these prints, by date, or title when undated, are available in the Prints and Photographs Division Reading Room. Most of the caricatures were purchased shortly after they were printed, and have only rarely been handled or exposed to light. To maintain their often pristine condition, the Library serves patrons microfilmed images in order to balance research needs with the preservation needs of the objects themselves.

Acquisition of the Windsor Castle collection of caricatures enriched the Library's collections of satires from other European nations as well. A small group of seventeenth century Dutch satires attacking the policies of King James II of England came with the collection, as did 125 French political prints. The latter are now housed with more than 200 other

Robert Minor, *Pittsburgh*, 1916
Lithographic crayon and india ink on paper
Published in *The Masses* 8 (August 1916)
Repro. no.: LC-USZ62-111306

DOONESBURY
by Garry Trudeau
GOOD NEWS, KIDDIES! TIME FOR ANOTHER EXCLUSIVE WBBY "WATERGATE PROFILE"! TODAY'S OBITUARY – JOHN MITCHELL!
5-29
JOHN MITCHELL, THE FORMER U.S. ATTORNEY-GENERAL, HAS IN RECENT WEEKS BEEN REPEATEDLY LINKED WITH BOTH THE WATERGATE CAPER AND ITS COVER-UP.
IT WOULD BE A DISSERVICE TO MR. MITCHELL AND HIS CHARACTER TO PREJUDGE THE MAN, BUT EVERYTHING KNOWN TO DATE COULD LEAD ONE TO CONCLUDE HE'S GUILTY!
THAT'S GUILTY! GUILTY, GUILTY, GUILTY!!

Garry B. Trudeau, *Doonesbury*, 1973
Ink, opaque white and tonal film overlay on paper
Published by Universal Press Syndicate, 29 May 1973
Copyright, 1973, G.B. Trudeau. Dist. by Universal Press Syndicate. All rights reserved.

French satires acquired from various sources, most of which date from 1785 to 1840 and document that nation's bloody struggle through the Revolution and ensuing years of the Napoleonic empire. The Windsor acquisition also brought to the Library a group of German lithographic cartoons related to the Revolution of 1848, which complement other German materials preserved in the Prints and Photographs Division, including several bound volumes of satires from the Franco-Prussian War (1871-72).

The Library's collections of historical and contemporary periodicals in which cartoons and caricatures were published support the American and European graphic satire collections. These magazines and journals are located in several different areas. Primarily, however, they will be found in the Case Collection of the Prints and Photographs Division, the Rare Book and Special Collections Division, or the general collections.

The Case Collection houses *Harper's Weekly*, *Frank Leslie's Illustrated Magazine*, *L'Assiette au Beurre*, *Le Rire*, *Gil Blas illustré*, *Judge*, *Puck*, the old *Life*, *TheVerdict*, and *The Masses*, among others. Unfortunately, due to damage done to these journals through handling over time, some magazines have been withdrawn from service and may be seen only on microfilm. Patrons wishing to see *Americana*, *La Caricature* and *L'Eclipse* will find them in the Rare Book and Special Collections Division. Popuiar magazines such as *The New Yorker*, *Punch* and *Vanity Fair* are available on a limited basis through the Main Reading Room. Again, access to many of these illustrated magazines has been restricted to preserve and protect fragile or damaged issues, although microfilm copies of most of them are available in the Library's Microform Reading Room.

Historically, many of the most spectacular additions to the Library's cartoon drawings collections have been acquired through artist's gifts. The Library rarely seeks to acquire the entire output of an artist, but rather to establish a representative selection of work by the leading cartoonists from each generation. Toward this end, generations of notable American artists and cartoonists and their heirs have donated their work to the nation's library, with the result that more than twenty thousand original drawings will be found in the Cartoon Drawings filing series, the Cabinet of American Illustration, *The New Yorker* Cartoon Collection, and related holdings in the Prints and Photographs Division.

The Cartoon Drawing filing series contains ten thousand original drawings for cartoons published by a distinguished roster of American cartoonists. The collection spans more than a hundred and fifty years, from the satires of early nineteenth century artist David Claypoole Johnston to recent caricatures by Edward Sorel and political cartoons by Paul Conrad. The vast majority of works in the collection were given to the Library by the artists themselves. Large gifts comprised of several hundred editorial cartoon drawings represent Homer Davenport, Felix Mahony, Clifford Berryman, Herbert Johnson, Rollin Kirby, and Edwin Marcus. These are complemented by smaller groups of works by Daniel Fitzpatrick, Rube Goldberg, Reg Manning, Lute Pease, and John Fischetti, among others. To date, more than five hundred American cartoonists are represented in the collection. Large groups of works by three major American political cartoonists—Thomas Nast, Felix Mahony, and John McCutcheon—are in the Cabinet of American Illustration.

Works by foreign cartoonists complement the concentration of drawings by artists from the United States. Mexican-born caricaturist Miguel Covarrubias, for example, is represented by several hundred drawings. Thirty-nine drawings by Iranian political cartoonist Ardeshir Mohasses, produced in exile during the late 1970s, take a devastatingly ironic look at life for the common people in Iran during the final, bloody years of the repressive reign of Shah Reza Pahlavi. This entire series has recently been reproduced in *Life in Iran: The Library of Congress Druwings* by Ardeshir Mohasses.[4]

The twentieth century European satires also include a unique collection

Rose O'Neill, *Fortune*, 1903
"Bah! Why do artists always represent Fortune as a woman?"
"Because she always smiles on the rich fellows, regardless of their other qualities"
Ink and brush with blue pencil on paper
Published in *Puck* 15 April 1903 Repro. no.: LC-USZ62-51163

of cartoons originally held in a German propaganda archive. Following the defeat of the Nazi regime during World War II, materials deemed militaristic or propagandistic were confiscated by American military authorities from official Nazi archives and publicity agencies. The bulk of this material was once housed in Munich at the Rehse-Archiv für Zeitgeschichte und Publizistik, and is now available in the Prints and Photographs Division. Included are anti-American, anti-English, anti-French, anti-Russian, and anti-Semitic cartoons published in various sources, as well as a large group of original drawings by leading Nazi cartoonist Josef Plank, known as "Seppla." These items, along with many other cartoon-related collections listed in this article, are described in *Special Collections in the Library of Congress: A Selective Guide* compiled by Annette Melville.[5]

The acquisition of several major private collections has also greatly expanded the Library's coverage of pictorial satire. In 1974, the Library received the Caroline and Erwin Swann Collection of Caricature and Cartoons. During the 1960s and early 1970s, New York advertising executive Erwin Swann developed what was then one of the finest collections of cartoons, caricatures, and illustrations in private hands. The Swann collection contains more than 2,000 drawings, prints, and paintings spanning the years 1780 to 1975, and includes works by a variety of American and European artists and illustrators. For an in-depth description of the Swann Collection and related programs see *INKS: Cartoon and Comic Art Studies* 1:2 (May 1994).

In fall 1993, the Ben and Beatrice Goldstein Foundation Collection of twentieth century prints and drawings was deposited at the Library, to be donated over time. The Goldstein Collection is particularly strong in images related to themes of social and economic injustice, war, poverty, and politics. Among the two thousand items in the collection are a number of original drawings by artists who worked for the radical leftist journal *The Masses* just prior to World War I. Also included in the Goldstein Collection are numerous political cartoons drawn for the *Daily World* by Oliver Harrington and Fred Wright. Currently, access to the Goldstein Collection is restricted to those engaged in advanced scholarly research.

The Jack Kapp Collection of cartoons and comic strips is housed in the Motion Picture, Broadcasting and Recorded Sound Division (several strips are framed and on exhibit in the Performing Arts Reading Room). The Kapp Collection contains about seventy-five drawings, most for editorial cartoons, assembled in the

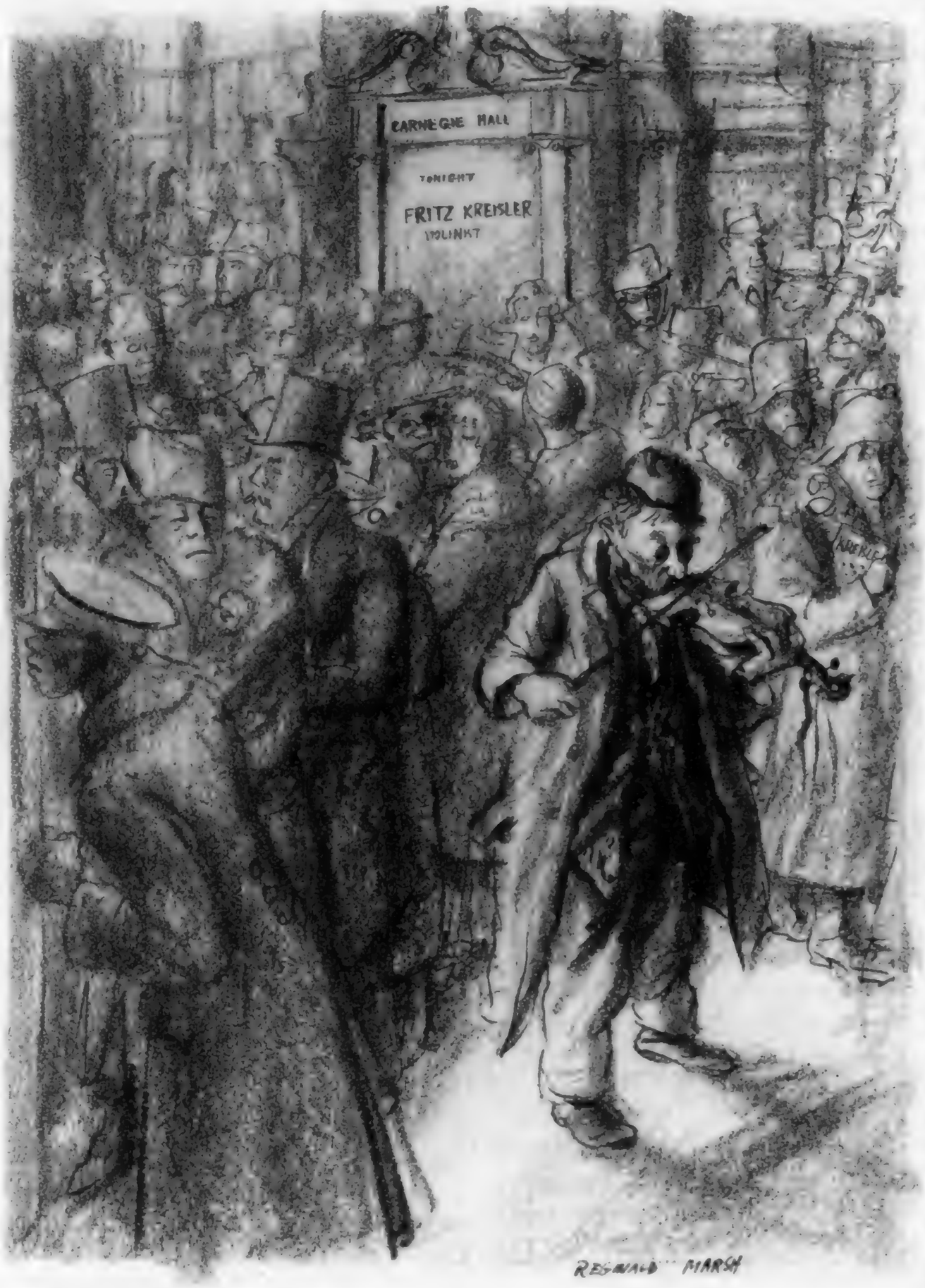
1940s by Jack Kapp, president of Decca Records, and donated to the Library upon his death by his widow. The cartoons deal with the sound recording industry, spanning several decades of the phonograph industry and American social life as it relates to recorded sound. Cartoonists represented in the Kapp Collection include Rube Goldberg, H.T. Webster, Gluyas Williams, L.M. Glackens, Burt Thomas, Fred Packer, Clifford Berryman, Jack Markow and David Breger.

In addition to political caricatures and cartoons, the Library has amassed a particularly fine collection of original drawings for comic strips. Most were acquired with the Swann Collection of Caricature and Cartoons, which amply records the early history and later development of the American newspaper comic strip. In summer 1992, the Library acquired the George Sturman Collection of cartoon art, which contains more than 250 original comic strips from 1896 through 1980. Addition of the Sturman Collection has added depth and quality to the Library's cartoon holdings. Drawings from the Sturman Collection are currently available only to those engaged in advanced scholarly research. Artist's gifts have also enhanced the comic strip collections. For example, in 1954, *Pogo* creator Walt Kelly donated one hundred and thirty original strips and panels to the Library, while Garry B. Trudeau, creator of *Doonesbury*, periodically adds to the body of his work housed in the Prints and Photographs Division.

The Newspaper and Current Periodical Reading Room is home to the Library's extensive Comic Book Collection, which includes more than four thousand comic titles and contains almost one hundred thousand individual issues. The earliest comic book in the collection is a 1938 issue of *Action Comics*. Other notable titles with significant early runs are: *Adventure Comics*, *Batman*, *Archie*, *Dennis the Menace*, *Doctor Strange*, *The Flash*, *Superman*, and *Tarzan*. The Newspaper and Current Periodical Reading Room holdings contain underground titles as well, such as Robert Crumb's *Best Buy Comics*, *Blab*, *Middle Class Fantasies*, and *Trailer Trash*. Comic books from Chile, Italy, Sweden, the Philippines, Germany, Turkey, Senegal and Mexico are also in the collection.

Most of the Comic Book Collection comes to the Library through copyright deposit, with occasional gifts supplementing this source. Given the volume of production of this kind of work, the Library does not keep every comic book which comes through the Copyright Office, especially single issues. The Reading Room maintains a card catalog listing holdings alphabetically by date. Due to the fragility of the collection, patrons are not permitted to browse through the material, and access is limited to scholarly use only. For those patrons who do not receive permission to view the comic books, color microfiche issues are available for such DC titles as *Action Comics*, *Adventure Comics*, *All Star Comics*, *Batman*, and *Superman* for the Golden Age of Comics, 1939-1949.

The Newspaper and Current Periodical Reading Room also houses microfilm collections of historical and contemporary American and European



Reginald Marsh, *[Tonight: Fritz Kreisler]*, c.1928
Lithographic crayon on paper
The New Yorker, no publication information
Repro. no.: LC-USZ62-76188

newspapers. Patrons researching the history of comic strips, political cartoons and newspaper illustration will find the microfilm an invaluable tool, since many original newspapers have been destroyed or have deteriorated. Microfilm editions of *Los Angeles Times*, *Washington Post*, and *Washington Star* are kept in open files, while other newspapers on microfilm can be retrieved twelve reels at a time. The Library keeps published copies of its newspaper holdings until microfilm reels arrive and are cataloged, so that patrons have access to current newspapers as well.

Original drawings for humorous cartoons and social satires are found in the Swann Collection, Cabinet of American Illustration, and *The New Yorker* Cartoon Collection, all of which are housed in the Prints and Photographs Division. American cartoonists and illustrators of the 1920s and 1930s are particularly well represented in the Swann Collection, through works by John Held, Jr., Ralph Barton, Rea Irvin, Anne Harriet Fish, Russell Patterson, and Peggy Bacon. The collection also includes a fine group of watercolor and gouache covers for *Vanity Fair*, and cartoon drawings for *The New Yorker* by Peter Arno, Whitney Darrow, and others.

The Cabinet of American Illustration was the brainchild of William Patten, a former art editor for *Harper's Magazine* during the 1880s and 1890s. Patten's idea was to create a national collection of original works of art documenting what he and others considered the golden age of American illustration that took place from the 1880s until the outbreak of World War I. In summer 1932, Patten and Librarian of Congress Dr. Herbert Putnam agreed that such a collection would be a great asset to the nation, and that the Library would be an appropriate repository. In return for travel expenses and a modest daily allowance, Patten solicited donations to the Library from selected American illustrators or their heirs. The Cabinet proved a great success, and over the course of four years, until Patten's deteriorating health slowed the project, the Library amassed a collection of four thousand drawings by the nation's finest illustrators. Preserved in the Cabinet are representative works by Arthur Burdett Frost, Alice Barber Stephens, Charles Dana Gibson, Charlotte Harding, Edwin Abbey, and Jessie Willcox Smith, among others.

Although the Cabinet is devoted to the full range of the illustrator's art, cartoon and comic sketches abound. For instance, A. B. Frost's son John gave 125 examples of his father's work, including characteristically comic drawings portraying city and country bumpkins and their animal counterparts in varying stages of alarm, amusement, and befuddlement. Rose O'Neill, creator of the comic strip *Kewpies*, is represented in the Cabinet by a number of her gentle and genteel social cartoons poking fun at American family life and the wealthy. Her stylish Art Nouveau drawings complement the seventy-five works given by Charles Dana Gibson, whose turn-of-the-century "Gibson girl" defined the ideal image of feminine beauty for a generation of American men and women. Other cartoonist-illustrators represented in the Cabinet include Edward Kemble, Frederick Church, John Held, Thomas Worth, and Frederick Opper.

In 1960 the Prints and Photographs Division requested original cartoons from artists who regularly submitted their work to *The New Yorker* in order to build up its collections of images of "social significance." Thirty artists responded by submitting their work for deposit or gift between 1960 and 1964. Interpretations of social significance varied, but many of the cartoons deal with such events as the Depression, World War II, politics, and space travel. Other images deal with more general issues, such as relations between married couples or children and adults. In an attempt to donate images of social significance, some artists did not limit their cartoons to those published in *The New Yorker*, but submitted illustrations published in *Saturday Review*, *Collier's*, and *PM*, as well as syndicated images.

Most artists donated a small sampling of their work (fifteen to fifty images) while others enthusiastically donated hundreds of cartoons, often over several years. The collection is rich in the works of Peter Arno, Perry Barlow, Whitney Darrow, Chon Day, Dana Fradon, Charles E. Martin, George Price, Mischa Richter, and Charles Saxon. Roberta MacDonald and Doris Matthews are also represented in *The New Yorker* Cartoon Collection. Artists and their heirs have continued to add to the collection, and at present it comprises more than three thousand cartoons. Most of *The New Yorker* Cartoon Collection is currently available only to those engaged in advanced scholarly research.

As suggested at the outset of this article, the Library's cartoon-related collections are extensive and diverse. They are also physically scattered throughout the institution's various divisions, and listed on a wide variety of electronic and printed finding aids and bibliographic databases. Some collections, including the Goldstein, Sturman, and *The New Yorker* collections in the Prints and Photographs Division, contain materials that are currently available only to qualified scholars. Anyone wishing to research a particular collection, item, or subject is encouraged to call the appropriate division(s) for specific information on access and availability, and, when necessary, an appointment. Prior planning, and using this essay as a preliminary guide, should ensure that researchers will successfully pursue their cartoon-related studies at the Library of Congress. ●

NOTES

1. Donald H. Cresswell, *The American Revolution in Drawings and Prints* (Washington, DC: Library of Congress, 1975).

2. *Currier & Ives: A Catalogue Raissoné* (Detroit: Gale Research, 1984) and Bernard F. Reilly, Jr., *American Political Prints, 1766-1876: A Catalog of the Collections in the Library of Congress* (Boston, G. K. Hall, 1991).

3. *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum*, vol V, 1771-1783, ed. M. Dorothy George (London: British Museum, 1935).

4. Ardeshir Mohasses, *Life in Iran: The Library of Congress Drawings* (Washington, DC: Mage Publishers, 1994).

5. Annette Melville, *Special Collections in the Library of Congress: A Selective Guide* (Washington, DC: Library of Congress, 1980).

book reviews

Cartooning Texas: One Hundred Years of Cartoon Art in the Lone Star State

by Maury Forman and Robert A. Calvert

Reviewed by Marilyn Roberts

Co-authors Maury Forman and Robert A. Calvert have provided historians and editorial cartoon enthusiasts with a rich cache of issues and people that have dominated Texas politics for more than a century. Meticulously selected and thoroughly described, the works of thirty-eight political cartoonists appear in the book. Organized by decade beginning in 1890, *Cartooning Texas* documents the hotly contested, controversial and colorful political campaigns that have made Texas politics infamous. Also included are cartoons about Texans who became national leaders such as John Nance Garner, Lyndon Johnson, John Connally and George Bush. Particularly haunting and unintentionally ironic is Herc Ficklen's *Dallas Morning News* cartoon for 22 November 1963 that depicts John F. Kennedy aiming his rifle at a deer from the back of a hunting jeep driven by LBJ.

Cartooning Texas underscores the timelessness of several issues such as civil rights, education, trade with Mexico, and illegal immigrants. The boom and bust periods of the oil industry and control of that industry by the Texas Railroad Commission are well represented in the book. For

Dallas Morning News, 22 November 1963.

those interested in the evolution of Texas from an historically Democratic stronghold to today's dynamic bi-partisan state, the *Cartooning Texas* provide excellent documentation. An "extra" is biographical information about Texas cartoonists (plus caricatures of many of them) included at the end of the volume.

Whether this book is chosen as a cartoon history of Texas or as a Texas-style history of cartoons, it is editorial cartooning at its best. ●

Forman, Maury and Robert A. Calvert. *Cartooning Texas: One Hundred Years of Cartoon Art in the Lone Star State.* College Station, TX: Texas A&M University Press. 193p. ISBN 0-89096-560-9 pap. $16.95.

Herblock: A Cartoonist's Life

by Herbert Block

Reviewed by Richard Samuel West

No cartoonist in the history of this country—and probably any country—has worked with greater consistency and power over such a long period of time as has Herblock. It is likely that his record will never be broken. Herblock was born in Chicago in 1909 and, by the age of ten, appears to have known that cartooning was his life's work. At twenty, in 1929, he drew his first professional cartoon for the *Chicago Daily News*. He worked there and then for the NEA Syndicate in Cleveland before going to Washington, DC, in 1946. For nearly the last fifty years he has commanded the upper right-hand corner of the editorial page of the *Washington Post*.

This memoir reveals Herblock to be what we have always known him to be: the consummate political animal, a political junky. He loves politics; but, more to his credit, he cares deeply about the role of government and what it can and should do, as well as what it cannot and should not do. No other cartoonist could have (or would have) written a book like this: a personal view of post-war Washington politics, a survey course covering America's last fifty years. On one level it is a notable literary achievement: Herblock is a strong writer and the book is easy to read. But, while I believe Herblock to be a man of great insight and considerable wisdom, he is not a great historian. Far too much of the book is a recitation of political history that has nothing in particular to do with Herblock, except that he watched these events and commented on them. There are many better sources of post-war history than Herblock's genial, sometimes piercing, always entertaining, but rarely unbiased or scholarly record of events.

More important, to this reviewer, is what Herblock chose not to do in this memoir: write about cartooning. One has to read for more than 250 pages before getting to a chapter devoted to the art. And what an odd chapter it is: filled with obligatory mentions and largely irrelevant anecdotes of cartoonists Herblock has known. Vaughn Shoemaker, the great cartoonist for the *Chicago Daily News*, with whom Herblock worked for four years, rates one paragraph—and this on his religiosity! No characterization of his artwork, his politics, his standing in the city, or the newsroom, his influence on Herblock, his qualities as a man and colleague. Nothing. We learn even less about Chicago legends McCutcheon and Orr and absolutely nothing about the great Luther Bradley, Shoes' predecessor at the *News*. If Herblock dreamed of becoming a cartoonist throughout his adolescence, he must have feasted on the work of these men with every edition of the newspaper. But that is not here.

The absence of personal reflection is perhaps the most notable characteristic of this book. Herblock reserves a few harsh, well-chosen words for politicians whom he opposed, but every other comment about men or women he has met or worked with is lighter than air, sometimes truly amusing, but without lasting significance. He is too astute an observer of the national scene to have not formed provocative and insightful opinions about dozens of people he has known. Yet he never talks about anyone in a way that would suggest they have been anything more than professional colleagues or poker buddies to him. It is, of course, Herblock's prerogative to

14 November 1991.
© Herbert Block. Reprinted from Herblock: A Cartoonist's Life, page 337.

write the type of memoir that he is comfortable writing. But we are left with the striking impression of a man connected to the world of events and disconnected from the world around him.

If the text disappoints, the cartoons do just the opposite. This volume contains nearly two hundred of his best from the last sixty-five years. What a compendium! Those who would relegate Herblock to the history books because his style of cartooning is passé need only look at a few cartoons to realize that all the accolades Herblock has been paid do not do justice to his undimmed greatness. He is the Nolan Ryan of cartooning who can still hurl a fastball in the twilight of his career. In fact, the cartoons he did on Bush are better than the cartoons he did on Truman. I wager that his portfolio of the last four years is more powerful, and even funnier, than the majority of portfolios of his far younger, presumably more vigorous, and more hip colleagues. He is a colossus in the field of cartooning and his contribution to the American political dialogue will outlive us all. ●

Block, Herbert. *Herblock: A Cartoonist's Life* New York: Macmillan. 1993. x, 372 p. ISBN 0-02-511895-1 hbd. $24.00.

Why I Left America and Other Essays. Dark Laughter: The Satiric Art of Oliver W. Harrington.

by Oliver Harrington

Reviewed by Deirdre D. Spencer

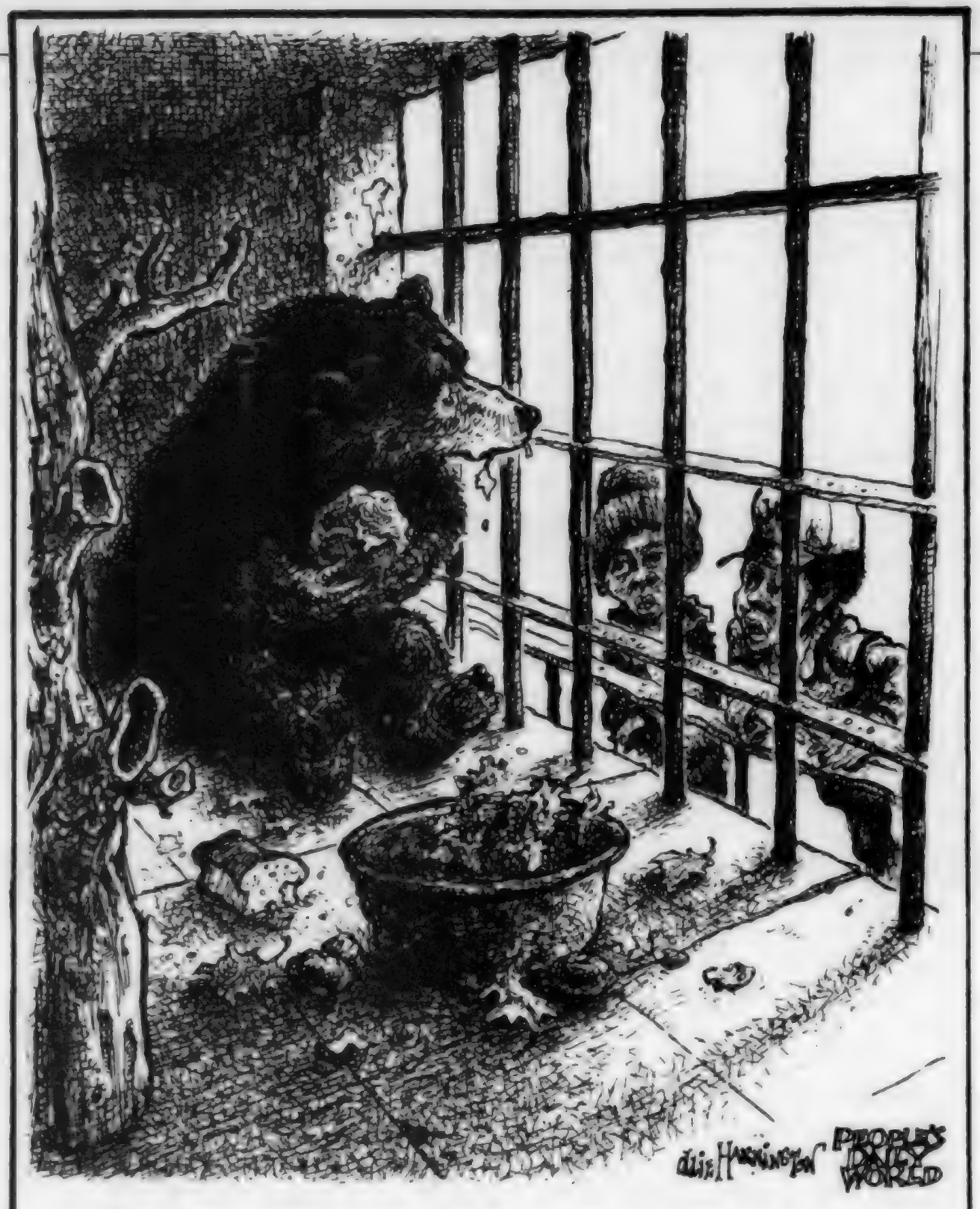
Oliver Harrington is a figure in African-American art with whom scholars and lay persons should become more familiar. The fascinating circumstances of his life and career presented in *Why I Left America and Other Essays* gives an opportunity to meet the expatriate artist whose career has spanned the decades from the Harlem Renaissance to the present. Julia Wright, the daughter of Richard Wright, wrote a touching forward to this collection of essays celebrating the deep friendship her father and Harrington enjoyed while they lived and worked as major figures in the black expatriate community of 1950s Paris. The introduction by M. Thomas Inge provides a *curriculum vitae* for Harrington from his bi-racial parentage to his formative years in the South Bronx and young adulthood in Harlem, culminating in a detailed outline of his career as a cartoonist. We are also introduced to the characters developed by Harrington, including Bootsie, the black everyman who was his best known and most beloved character.

Inge also provides a brief description of each of the essays, which are, for the most part, articles previously published in newspapers and magazines over the past thirty years. Also included are the texts of two speeches which were presented more than forty years apart. The first four essays concern such well-known personages as Richard Wright, Paul Robeson, and the fictitious Bootsie. Since Harrington is remembered primarily for his association with Richard Wright, it is fitting that the first essay is "The Last Days of Richard Wright," which first appeared in the February 1961 issue of *Ebony* magazine. This piece gives a brief but intimate look into the life of the brilliant writer. Harrington describes the physical environment of Wright's Paris as well as his retreat to a rural farmhouse where he could grow vegetables. He shares Wright's love for and pride in his family (particularly his daughter Julia, who was courted by both Oxford and Cambridge Universities and eventually attended the latter), and tells of Wright's crushing disappointment in not being permitted a residence visa to live with them in England. Harrington presents Wright as a prolific writer who enjoyed the admiration of the French while suffering insults from white Americans in Paris, including the press, but took it all in stride. In the following essay, "The Mysterious Death of Richard Wright," which first appeared in the 17 December 1977 issue of the *New York Daily World*, Harrington outlines in detail the suspicious and heretofore uninvestigated circumstances surrounding the sudden death of his friend.

The next essay, "How Bootsie Was Born," originally appeared in *Freedomways* in 1963, and is a recollection of Harrington's Harlem experiences, which led to the frequent inclusion of this character in his cartoons. "Look Homeward Baby," published in *Freedomways* ten years later in 1973, is a lengthy soliloquy of his memories of life in America, written in a colorful, street-wise rhetoric.

One of the best pieces in the collection is "Where Is The Justice." Essentially the text of a speech delivered in 1946 while Harrington was still public relations director of the NAACP, it is passionate, factual, and effective. The final essay, "Why I Left America," was delivered as a speech on 18 April 1991 at Wayne State University in Detroit. In it Harrington recounts anecdotes from throughout his life, including interactions with famous individuals such as Dr. Charles Drew and Orson Welles.

With eight black and white



"Hey Man, you recon that dude in there realize how lucky he is?"

examples of Harrington's cartoons interspersed throughout the volume, it is clear that the emphasis is on the cartoonist's ability to inform and entertain with his anecdotal narrative. He gives an in-depth look at black culture, history, and life which is personal, exciting and colorful. His opportunities to travel and to make a living at his craft were unique for African American men of his time. We are fortunate that he has availed himself of these opportunities, seized success from seeming misfortune, and shared his experiences with us. Although the accounts are somewhat repetitive, they guide us through a bygone era of black history and help us to view the present from a uniquely enlightened perspective.

Dark Laughter: The Satiric Art of Oliver Harrington provides the opportunity to savor the cartoonist's artistry. The book's title, *Dark Laughter*, is taken from one of Harrington's early comic panels from the *Amsterdam News*, which was first published in May of 1935. In his introduction, Inge provides a well-written historical survey of African American cartoons and cartoonists from Henry Jackson Lewis (1831-1891), who illustrated the *Arkansas Freedman*, to Barbara Brandon's *Where I'm Coming From*, syndicated in 1991. Inge provides a more detailed and sensitive account of Harrington's life and career than in his introduction to *Why I Left America*, and writes with greater attention to the people in Harrington's life who influenced and assisted him. Along with Miss McCoy, the racist teacher who inadvertently launched Harrington's desire to be a cartoonist, we are also introduced to another teacher, the kindly Mrs. Linsky, who encouraged him in his artistic endeavors while gently persuading him of the inherent evil of bigotry. Further encouragement came from many of the Harlem Renaissance writers, especially Langston Hughes, who remained a friend throughout his life. A thorough account of the evolution of Harrington's comic characters and the events which surround their development is presented. Inge's comments, interspersed with examples of Harrington's cartoons from the 1930s and 1940s, are illuminating and help document the progress of the artist and his oeuvre.

The rest of the book is devoted entirely to reproductions of Harrington's cartoons organized into three sections. The first features Bootsie and other characters who experience the ironies of daily life as people of color. The second set of cartoons, taken from the *People's Daily World*, is political in nature, and frequently features black children suffering the effects of poverty in the face of an affluent white power structure. Harrington roundly criticizes American foreign and domestic policy under the Reagan administration, and uses effective caricatures to emphasize his points. The third section features color cartoons from German publications. They are skillfully rendered, of high quality, and reveal Harrington's subtle sense of color and value. Their focus is on U.S. government policy and the gross inequity of living standards perpetuated at home and abroad. The satire of the cartoons is not subtle, but their hard-hitting and slightly predictable qualities are offset by Harrington's skill in draftsmanship, composition, and caricature. His manipulation of color tonality is a sheer delight.

All in all, these volumes constitute a convenient and well-compiled source of information which should prove indispensable to further research on Harrington and his art. ●

Harrington, Oliver W. *Why I Left America and Other Essays.* Jackson, MS: University Press of Mississippi. 1993. 109 p. index. ISBN 0-87805-655-6. hdb. $20.00.

Harrington, Oliver W. *Dark Laughter: The Satiric Art of Oliver Harrington.* ed. M. Thomas Inge. Jackson, MS: University Press of Mississippi. 1993. 116 p. bibl. ISBN 0-87805-656-4. hdb. $25.00.

World War 3 Illustrated

Reviewed by Avis Lang and Lü Xiuyuan

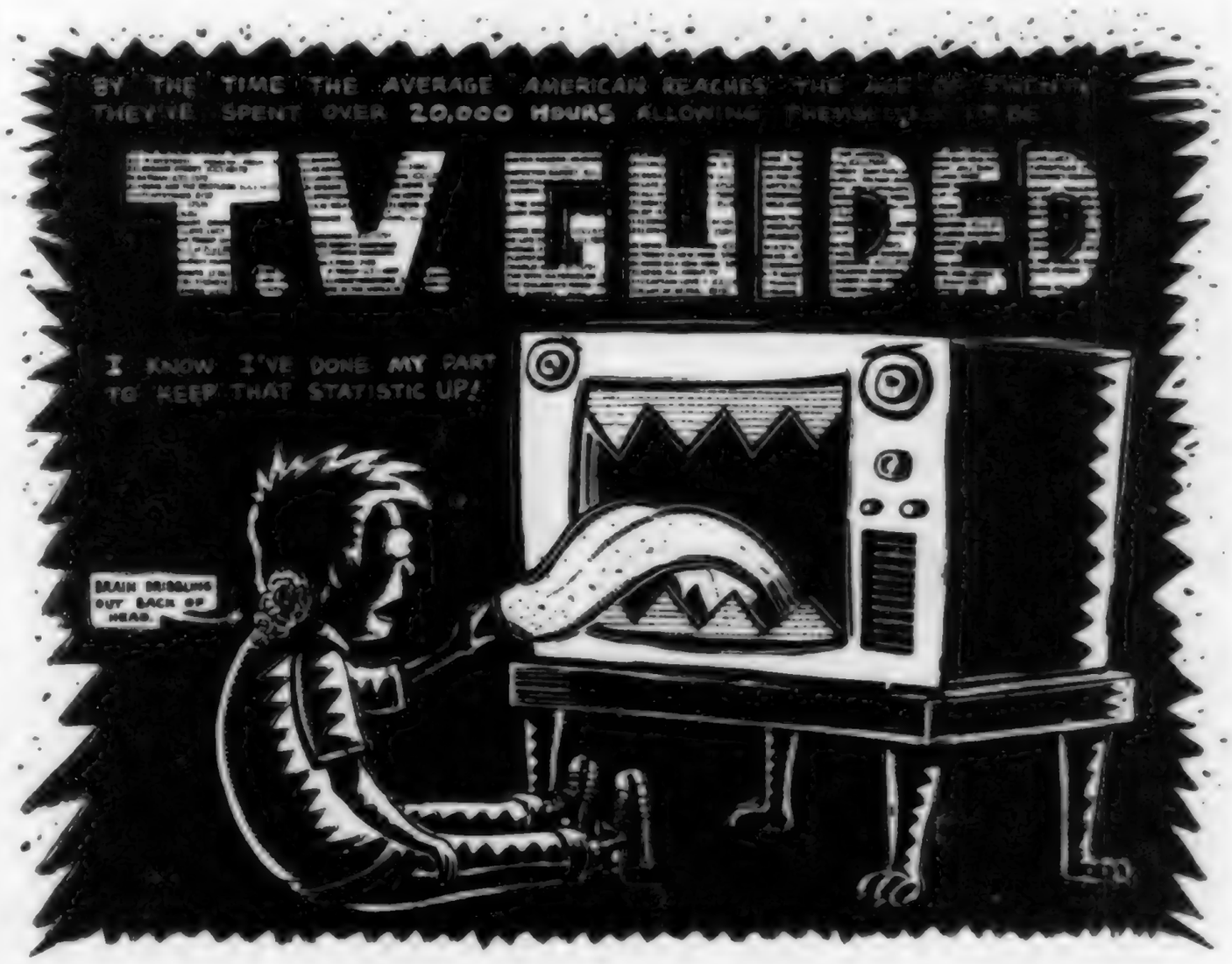
The opportunity to see at least ninety-six pages of what several dozen non-mainstream, non-government/foundation/corporation-funded, youngish comic artists do with such themes as homelessness, religion, the ecosystem, childhood abuse, the Gulf war, and the L.A. riots is what *World War 3 Illustrated* provides anyone ready to part with $3.00. It is a somewhat *samizdat* kind of operation, dedicated to being part of the answer, not a perpetuator of the problem. "While everybody's scrambling for the white bread," writes Lucy Lippard in her introduction to a 1989 anthology of *WW3*'s first ten issues, "*World War 3* refuses to fight for the crusts, throws the crumbs back in America's face, bites the hand that isn't feeding it, and kicks ass."

WW3 is a place where artists can voice thoughts most people do not want to hear, draw strips that are many pages longer than would be allotted to them elsewhere, and not worry about entertaining the twelve-year-olds. There is a good deal of autobiography and personal testimony, but there is also a fair amount of wild fantasy and radical information. In a field where practitioners seem to rip off one another's styles with few qualms or apologies, the artists of *WW3* can neither be mistaken for one another nor for anyone else. No aesthetic reigns, and plenty of encouragement for unheard voices is given, as well as those for whose work has a large, loyal audience.

On occasion the reader comes across pieces that are truly gross, creepy, ugly or even boring, but most provide a dramatic, intimate view of the fury, pain, fear, disgust, yearning, resentment, nightmares, visions, analyses, and sympathies of a group of artists who in some other, better world might be making social, economic, and international policy. Art Spiegelman has called them "socially and politically impassioned." Some are extremely talented artists, including founders Peter Kuper and Seth Tobocman: life-long friends born in Cleveland in the late 1950s to the sorts of parents who took their little ones along when they went down to Washington to protest the war in Vietnam. Within one year of each other, Tobocman (in 1976) and Kuper (in 1977) moved to New York City, soon enrolling at Pratt Institute in Brooklyn and making the legendarily radical/bohemian/ethnic "Loisada" their home territory. The idea for *WW3* came in 1979, the first issue in 1980. Over the years about a dozen artists have participated actively in the editorial collective; the core group is smaller yet. Only one woman has been a dedicated member.

As its name implies, *World War 3 Illustrated* was born in a climate of war: U.S. hostages in Iran, the Soviet invasion of Afghanistan, confrontation between the two superpowers, Ronald Reagan about to become Commander-in-Chief. Kuper and Tobocman remember that as they were pasting up the first issue of the magazine downtown, peace-loving John Lennon was assassinated uptown. A few years later, in conversation with *WW3*'s loyal patron/typesetter, writer Jim Murray, Tobocman said, "World War 3 is going on now. We can see the war in front of us. We can see the devastation of neighborhoods, millions of cops as if you're in an occupied country, people tense all the time, conflict as metaphor of the society."

WW3's twentieth issue is devoted to the media: TV ("And now the NEWS!$ Sponsored, owned, and controlled by planet-polluting, looting corporate megaliths, who are solely responsible for content"), radio ("The radio played soft music. From time to time the announcers reminded us to stay in the sealed rooms with the gas masks on"), print ("Here in the flesh was the man written about in tabloids and magazines, and discussed in women's washrooms"), advertising ("It's No-Lye, You're Conditioned Creme Relaxer with Color Alarm—Neutralizing Your Coloredness with Color Alarm Shampoo"), the Bible ("Leviticus is mostly a bunch of rules dissing women and forbidding eating owls. Upon finishing, I realized that Pat Robertson should really be denouncing mildew—there's one verse


BY THE TIME THE AVERAGE AMERICAN REACHES THE
THEY'VE SPENT OVER 20,000 HOURS
T.V. GUIDED
I KNOW I'VE DONE MY PART TO KEEP THAT STATISTIC UP!
BRAIN DRIBBLING OUT BACK OF HEAD

about gay sex but 34 about mildew!"), General Electric ("Everything from Light Bulbs to Genocide"), and so on. The anthology is astute, often hilarious, and like nearly every issue of *WW3*, simultaneously shocking and heartening. There is nothing inane about this work, nothing boring, almost nothing predictable. What a relief and a pleasure it is to sit down with some art and writing that is politically honest, graphically potent, and not attempting to moderate itself so as to become appropriate for a chic magazine. "What if you could take all of the lying, scumbag politicians; all the violent, sexist, homophobic, racist infomercials; all the conniving poisonous products; all the artificial additive salesmen that try to ram bullshit down your throat and into your brain, and have them all crammed into one little box?" ask the editors of issue 20. "Now, would you bring that box into your home? Would you regularly open that box and let them sit in your room, seduce you, and fill your head with an endless stream of damaging, useless, mind-warping lies while you mutely stared and listened?" If this seems to capture your own attitude toward TV, *WW3* is for you. ●

World War 3 Illustrated #20. New York: World War 3, Inc. 1993. 96 p. Semi-annual. pap. $3.00 plus $1 postage. Back issues available.

Comic Book Rebels: Conversations with the Creators of the New Comics

by Stanley Waiter and Stephen R. Bissette

Reviewed by Randall W. Scott

Comic Book Rebels is an important book because it consists of fresh and relatively focused interviews with important creative people in the comic book industry. Whether the book lives up to the promise of its title and portrays a "rebellion" is immaterial. The compilers make an argument for a kind of revolution in the business aspect of comic books, and thus try to impose an analytical framework on the interviews which are transcribed—but the real value of this book is in the voices of the twenty-two people interviewed. The story that comes through is of hard-working, creative people making a living without compromising their individuality in a medium organized for profit. Creators' rights and artistic freedom are prominent topics of the discussions, but more important is the detail about and insight into individual careers that will be of interest to students of any aspect of the American comic book since about 1965.

Because the interviews are framed by an introduction concerned with late-breaking news like the formation of Image Comics and the merger of Tundra and Kitchen Sink, the amount of valuable information about underground comix of the 1960s is a surprise. Not only are five active participants in the movement interviewed, but several of the others refer to the undergrounds as pivotal to their understanding of the possibilities of the medium. At least a quarter of the book is about underground comix, with what seem to be judicious applications of hindsight.

The interview format is of special value to comic book scholarship. Comments of thoughtful creators who do not normally write about their ideas can be enormously suggestive to students of the medium. Interviews have always been important features of comics fanzines, and this book neither replaces nor competes with any previous publications: it presents new information about influences, relationships and motivations.

The professionals interviewed are Scott McCloud, Larry Marder, Jack Jackson, Richard Corben, Lee Marrs, Howard Cruse, Denis Kitchen, Dave Sim, Kevin Eastman, Peter Laird, Harvey Pekar, Joyce Brabner, Jean Giraud, Alan Moore, Eddie Campbell, Neil Gaiman, Dave McKean, Frank Miller, Colleen Doran, Rick Veitch, Todd McFarlane and Will Eisner. Each interview is accompanied by a caricature of the person interviewed plus examples of the subject's work which are, unfortunately, not usually substantial enough to characterize or even introduce his or her work. The illustrations in *Comic Book Rebels* are mainly decorative.

A "Bill of Rights for Comic Creators," discussed in the introduction and in the first two interviews, is presented and annotated by Scott McCloud as an appendix. Two bibliographical appendices are included; one an annotated list of further reading about comics, and the other detailing the availability of the works of each person interviewed. Despite a disclaimer in the introduction, this is indeed a volume of history, and the lack of an index is thus a relatively serious flaw. Even so, this book will provide raw material for many a research project and should be in every research library and on the shelf of all serious students of comic books. ●

Kevin Eastman and Peter Laird as caricatured by Stephen R. Bissette

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Waiter, Stanley and Stephen R. Bissette. *Comic Book Rebels: Conversations with the Creators of the New Comics.* New York: Donald I. Fine. 1993. xxiii, 312 p. bibl. ISBN 1-55611-355-2 hdb.; 1-44611-354-4 pap. $13.95.

exhibition reviews

Human Rights As Seen By the World's Leading Cartoonists[1]

Franklin Square Exhibition Space, Washington, DC
17 November - 10 December 1993

Reviewed by Richard Samuel West

For a town whose occupants (as in occupying forces) scan the daily paper for political cartoons like nowhere else, you would think Washington would be chock-a-block with cartoon exhibitions. In fact, it is not. The multitudinous fine arts museums around the Capital City could not care less for the watch-dog art and very few private galleries find it worth their while either. The Library of Congress has a permanent display space for its legendary Swann Collection for Cartoon and Caricature, but it is devilishly difficult to find, located as it is in the warrens and hallways of the Madison Building's sixth floor. So the task of bringing to this benighted city the provocative art of political cartoons is left to enterprising souls such as Cartoonists and Writers Syndicate, which is responsible for producing this show of human rights cartoons.

The venue, while serviceable, is not significantly more accessible than the space that houses the Swann Collection. The Franklin Square Exhibition Space is a large room that fronts on Eye Street off the lobby of a grand, new office building. Since the building is in what is regarded as the eastern-most edge of Washington's business district, and hence only lightly populated by day and deserted by night, I suspect most of the visitors to this show are walk-by drop-ins.

Vyacheslav Sysoyev/Russia

What awaits them? A very uneven exhibition. First of all, the show is too large. It features more than 140 works by eighty-four cartoonists from around the world. Half as many cartoons would have allowed the images that are presented to make a more powerful impression. Since the work of a significant number of these artists is distributed by the syndicate that has produced this show, one suspects that many of the cartoons were included to be fair to clients rather than to select the best works available.

That is the other objection. The show's theme is human rights, which I think most people would interpret as the right to political dissent. It is certainly what our government means when it works to influence the human rights of other nations. So why does

this show include cartoons about starvation, population control, unemployment, pollution, industrialization, violence, even pedophilia? The organizers make the lame assertion that human rights considered broadly includes all of the above. Sure, in that they all involve humans, but what kind of organizing principle is that? The show suffers because viewers have to spend too much time and energy refocusing their frame of reference with each cartoon that they look at. "What's the point of this cartoon and how can it be construed as being about human rights?"

And now, to the final objection, one I have longed to make for some time: symbolism is not always profound and intelligibility should never be sacrificed for simplicity. For example, Erhan Turgut of Turkey contributes the drawing of a headless military leader whose chest medals are shaped like the continents of the globe. What does it mean: a mindless military controls the world? Military power is faceless? Military might is a myth, without substance? Or consider this cartoon from Mikhail Streltsow of Russia: two men in cages, one fancy, the other plain. The man in the fancy cage is pointing to the other man and is laughing. What does it mean: mankind is obsessed by one-upsmanship and will embrace anything to feel superior to his fellow man? Or is it that even though the standards of living differ between West and East, we are all, in the end, imprisoned? If that is so, then, imprisoned by what? The systems we live under? Human limitations? Whaaaat? Political cartoons should not be inscrutable. If the message is ambiguous the cartoon is a failure.

Many of the cartoons in this show are powerful and eloquent. Many more are wonderfully drawn. But too many of the cartoons in this show, even though in the minority, are neither. ●

1. A catalogue was published when the exhibition opened in Vienna at the World Conference on Human Rights: *Human Rights as Seen by the World's Leading Cartoonists.* New York: CartoonMedia International 1993. 128 p. Available from Cartoonists & Writers Syndicate for $20.00 plus postage.

James Gillray: Prints by the Eighteenth Century Master

Dartmouth College

8 January - 13 March 1994

An exhibition curated by Katharine Hart

Reviewed by Draper Hill

James Gillray (1756-1815), a dour, phlegmatic Londoner of Scots extraction, is probably as near as we can get to recognizing a single figure as the founder of modern editorial caricature. His active career stretched from the late 1770s until 1810, when he lapsed into delusion and insanity that lasted until his death a fortnight prior to the Battle of Waterloo.

George Cruikshank—who knew Gillray towards the end—would recall that the older man would put needle to copper with such fury that his hand would often bleed from the burr thrown up by the incised line. Gillray's works, published by a West End printshop and exhibited there for sale in the front window, were generally hand-colored at the time of first issue. Gillray enjoyed a great vogue throughout the United Kingdom and Western Europe, especially from 1786 to 1810. After a short period of fastidious high-Victorian disfavor, his prints continue to be highly collectible (and very expensive) to the present day.

A while back this reviewer produced a biography, a "coffee-table" album, and a Dover paperback on Gillray (1965, 1966 and 1976), but decently mounted exhibitions of Gillray's work have been few and far between. My personal collection was shown at the Club of Odd Volumes (Boston) in April 1966; and, with others, at the Muscarelle Museum, College of William and Mary in Williamsburg, Virginia, in 1986. In neither case was there a catalogue. A rather more ambitious display took place at the Arts Council of Great Britain in London (1967); and an even larger retrospective of Gillray in

Sin, Death, and the Devil. Vide Milton. 9 June 1792.

German hands, at Stuttgart in 1986. In both cases there were useful publications. Much remains to be done, however, both on a catalogue raisonné and on the artist's drawings, which greatly merit an independent study of their own.

The good news this past winter has been a choice selection of Gillray prints at the Hood Museum of Art, Dartmouth College, on view from January to March. This group, intelligently selected by curator Katharine Hart, and splendidly described and annotated by Hart and Laura Hacker. The exhibition was accompanied by a scholarly catalogue of fifty-two pages with numerous half-tones and eight full-plate color reproductions, an addition to the literature and good value at $15 postpaid. Black and white reproductions of works parodied by Gillray provide several fresh and welcome insights into his wit and wickedness. These pictures, remembered via the catalogue, supply another opportunity to assess Gillray's political and social comment, his matchless verve as draftsman, and his resourcefulness as an engraver.

For example, "Sin, Death, and the Devil" of 9 June 1792, parodies paintings by Hogarth and Fuseli to show a political struggle between Prime Minister William Pitt and Lord Chancellor Thurlow. Queen Charlotte interceeds between them as Sin, a satire grounded in the Queen's heightened power, perceived as a consequence of the temporary derangement of George III in 1788. This plate appears to have provided the French painter David with the attitudes of the central figures in his monumental "Rape of the Sabines." The print was published a few hundred yards from St. James's Palace, and does not appear to have improved the King's disposition. When Gillray was presented there the following year after a sketching tour of the battlefront in Flanders, the monarch was supposed to have said, "I don't understand [these?] caricatures."

The Gillray exhibit at Dartmouth included sixty-two hand-colored engravings borrowed from eleven collections in the United States. It is regrettable that this display did not travel. ●

The World of Pat Oliphant

Detroit Institute of Art
5 March - 17 April 1994

Reviewed by Draper Hill

Late this past winter, way ahead of the crocus, a one and a half inch square lapel pin began to blossom emphatically in the general area of the Detroit Institute of Arts (DIA). Black and vivid pumpkin orange, drawn by a familiar hand, it showed a slightly scruffy Punk gazing intently up at the sign "Oliphant at the DIA." Attention was thereby directed to a singular tribute—richly merited—for a living, working pictorial satirist.

On Saturday, 5 March 1994, with "the most widely circulated political cartoonist in the world" on hand to draw, speak, meet and sign, an exhibition of one hundred original drawings, prints and sculptures opened to public inspection in a central location of the museum. The DIA, securely positioned among the nation's top ten museums, mounted as a complementary salute a jewel-like display of work produced in Paris in the first half of the nineteenth century: early Daumier caricature lithographs, and a wondrous casefull of portrait chargé figurines by Daumier, J. P. Dantan, *le jeune* and J. Michalon, *le jeune*.

In view of the DIA's focus on Pat Oliphant's sculptures, this cross-generational bridge was appropriate. Honoré Daumier turned to modeling wild physiognomical clay nightmares of his favorite targets in 1832. He employed these effigies privately, to lend weight, dimension and incisiveness to his published satires. Oliphant also used his three-dimensional work to strengthen his two-dimensional imagery. It is arguable that Oliphant was not naturally gifted at psychic demolition. Compared to Daumier, few have been.

Courtesy of Susan Conway Gallery, Washington, DC.

Oliphant's commitment to scupture began in the late eighties. *Oliphant's Presidents*, the catalogue for much of the Detroit display, includes reproductions of carefully crafted bronzes depicting LBJ, Nixon and Reagan done in 1984 and 1985. "Reagan on Horseback" (1985) shows Oliphant's developing confidence and mastery in his "new" medium.

The DIA exhibition initially was shown at the National Portrait Gallery in 1990, and it covered the artist's U. S. career from 1964 at the *Denver Post* to the beginning of the Bush presidency in 1989. The 1994 version at DIA was enriched by recent sculptures and by four cartoons post-dating the Clinton inauguration, it was renamed "The World of Pat Oliphant."

Museum visitors hunting for a starting point were confronted by an imposing installation vaguely in the spirit of the sculptor Marisol: a dominant head of President Clinton, face upwardly tilted in passionate oration, roughly slapped into plaster which looked for all the world like succulent cream cheese. This surmounted (to a height of six feet nine

inches) a royal blue lecturn with the Presidential seal. Clinton's armspan of slightly more than eight feet conveyed a distinct overtone of crucifixion. A companion piece of the Vice President was a free-standing, proverbially stiff board with charcoal portrait, black suit, vivid red tie, and rigid hands at the waist, and measured six by by ten feet. In both instances function was eloquently defined and contained by shape.

Of Oliphant's later sculptures was a mountainous torso of General Schwarzkopf (1991) with intimidating bulk and the nuance of subtle, jutting leadership. The most arresting was a haunted spidery study of "The Fixer" (1991), a. k. a. Clark Clifford, which is attenuated and twisted, apparently a visitor from the lower depths of Alberto Giacometti.

With the passage of time, Oliphant's bronzes are increasingly alive with wit and human vitality. Wherever he turns for stimulus, the core vision is securely in place. A 1979 profile of him in *The New Yorker* opened with an Oliphant visit to a Daumier show at the National Gallery of Art in Washington, his home town then and now. The interviewer describes Oliphant's responses to several pieces and his observation that going to museums gives perspective and prevents stagnation. "And when you see Daumier, you know there's lots to be done yet."[1]

One of the most generous and diverting aspects of Oliphant's "World" in Detroit was the satisfying infusion of preliminary pencil sketches and notations; many on the order of four by six inches and often available for comparison with the completed cartoon. A tiny 1980 preliminary of Richard Nixon as a vulture on Reagan's shoulder (#25) is in Nixon's case a fine, fully-realized characterization.

At the beginning of a rare, absorbing interview with Oliphant in his quarterly *Target* in 1982, Richard Samuel West remarked that "we are watching a master at work."[2] Although West did not go into such nuts and bolts as Grafix tone board, it is worth noting that Oliphant was at the time completing his disengagement from the use of chemical drawing paper which had been a hallmark of his cartoons. This withdrawal can be traced in the "World" exhibition through the drawings of the early 1980s. After years of drawings marked by large, grey skies, compelling effects of light and shadow and stylized mannerisms of cartoon and caricature, Oliphant's cartoon of 24 February 1981 shows a Castro wasp on Uncle Sam's nose—Castro's tiny cap and jacket the only accents of chemical tone in the entire composition. This time of transition from mechanical tone to pure virtuoso brush and pen appears to have been completed by 1983. What a transformation it produced. Apart from the enhanced longevity of the drawings themselves (chemical tones have the treacherous capacity to evaporate clean off the paper), there is new spontaneity and sparkle. This is supported by more audacious brushwork and a whole new bag of pen effects which add freshness and unpredictability to shading and texture. By "Cut!" of 25 June 1985—a "movie" in which Rancher Reagan is charged by a raging bull market stretching to the infinite horizon—the pen and brushmanship has acquired an extraordinary dancing, stampeding, Impressionistic urgency that drives the point home with greater effect. With the passage of years, Oliphant fights his stereotypes and patterns, discarding, daring, achieving and growing.

Pat Oliphant is one of the few editorial cartoonists in this country to have offered up a steady diet of published anthologies, by my count some eighteen since 1969. Following the example of David Low (thirty-one in his lifetime, if one counts the *Autobiography*), this heightens the likelihood that Oliphant's work will have a growing impact with the passage of time. Oliphant's latest book, "The New World Order in Drawing and Sculpture" has been published since the Detroit exhibition closed. This selection was organized by the Susan Conway Gallery in Washington, D. C. for display at the Austrian Embassy there. It is currently touring in Central and Eastern Europe, with showings at Vienna, Prague, Bratislava, Budapest and Warsaw. The focus is East-West relations as seen through American eyes.

A stunning cover drawing depicts a headless statue of Lenin in light ochre and graphite, pointing imperiously to the upper right against a darkening ultramarine sky tinged with a sunrise/sunset of smoky rose. Standing sturdily on Lenin's head, center bottom, a tiny figure of Boris Yeltsin belligerently copies the gesture. Many strong and funny images are united in this collection. An awful, unforgettable moment when CIA agent Bumworthy, solitary and alone in a Washington bistro, concludes that his dinner partner—the Russian defector Vitaly Yurchenko would not be returning from the men's room. Of the several satires on the rise and fall of Mikhail Gorbachev, probably the most riveting is that of 6 March 1986: In "Faces of Perestroika," Gorbachev, still in his first months of power, is shown ready for trash collection in a wheelbarrow which also contains another gigantic discarded head of Lenin. At a time when most editorial cartoonists were still wrestling with the philosophical complexities of Gorbachev's birthmark, Oliphant was serving up an uncannily accurate prophecy of the summer of 1991.

Some of us may recall a modest paperback survey of the field called *Great Challenge*, which was issued in 1957. It included a mini-bio of the twenty-two year old Patrick Oliphant, a moon-travel gag, and the cryptic suggestion that the cartoonist for the *Adelaide Advertiser* would like to visit the United States someday. Darn good thing: It would not have been quite the same here without him. ●

1. James Stevenson, "Endless Possibilities," *The New Yorker*, 21 December 1979, 38.

2. Richard Samuel West, "Quintessential Cartooning," *Target* 4 (Summer 1982): 4.

Reaves, Wendy Wick. *Oliphant's Presidents: Twenty-Five Years of Caricature*. Kansas City, MO: Andrews and McMeel, 1990. 96 p. ISBN 0-8362-1813-2 pap. $12.95.

Oliphant, Patrick. *Oliphant: The New World Order in Drawing and Sculpture, 1983-1993*. Kansas City, MO: Andrews and McMeel, 1994. 96 p. ISBN 0-8362-1755-1 pap. $12.95.

bibliography

Selected Bibliography of Political Cartoon Collections

RICHARD SAMUEL WEST

Previous editions of the following bibliography have been published privately in 1990 and 1992. It represents an effort to compile as comprehensive a list as possible of the collected works of American political cartoonists. Most are of work previously published in newspapers or magazines. Some are original works, and a few are cartoon collections by political cartoonists that are not overtly political in nature. Generally speaking, works that are written or illustrated by the cartoonist are also frequently not political in nature. Such titles are included here on the assumption that all of the works of political cartoonists would be of interest to the scholar/researcher/cartoonist.

Comic strip collections by political cartoonists are not included here because this seems to be the subject of another work. Furthermore, not all known auxiliary matter is included, such as every work illustrated by Nast or McCutcheon, or all of Robinson's or Gropper's fine art collections.

Three foreign artists are included (Raemakers, Low and Steadman) because so much of their work has appeared in the United States. Their works published abroad are, for the most part, excluded. Foreign works of U. S.-employed political cartoonists are included.

For each cartoonist, the publication(s) where they worked and alternative forms of their name are listed. Titles are listed chronologically within three categories: collected works; works written and illustrated by the person; and titles illustrated by the person, but written by someone else. Several format codes are used:

H = hard cover
L = limited edition (The print run is listed in parentheses when it is known.)
N = numbered
P = paperback
S = signed

The compiler wishes to acknowledge the generous assistance of V. Cullum Rogers, Frank Pauer, David Sims, and Lucy Shelton Caswell. Additions or corrections to this bibliography are encouraged and should be sent to me in care of INKS.

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[Berryman was the unofficial cartoonist for the Gridiron Club, a press club of Washington journalists, which continues today. He illustrated more than a dozen hardback and paperback books, presented as dinner souvenirs, for the club between 1907 and 1930. All of the books feature caricatures of politicians and journalists. Among the more substantial works are the following:]
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Due to its length, this bibliography will be published in two parts. See INKS: Cartoon and Comic Art Studies 2:1 (February 1995) for the second portion.

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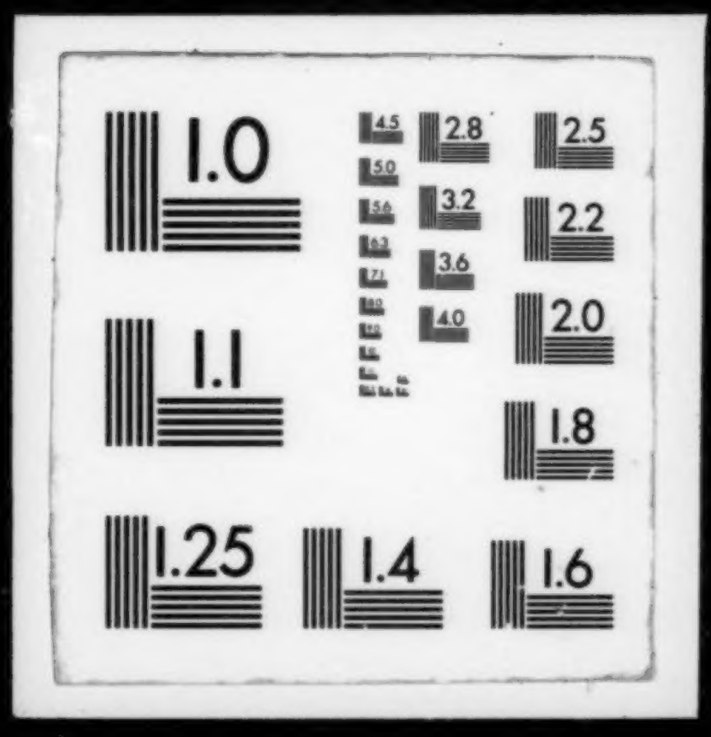
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